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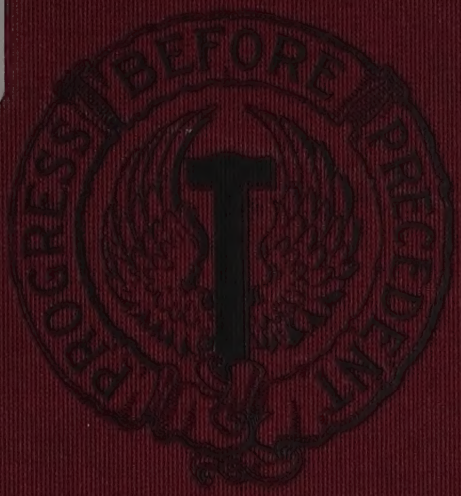

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THE ARCHITECTURAL ANNUAL

PUBLISHED UNDER THE AUSPICES OF

THE ARCHITECTURAL LEAGUE OF AMERICA

AND EDITED BY

ALBERT KELSEY

LATE HOLDER OF THE TRAVELLING SCHOLARSHIP IN ARCHITECTURE OF THE UNIVERSITY OF PENNSYLVANIA; FORMER PRESIDENT OF THE T-SQUARE CLUB; DELEGATE TO THE INTERNATIONAL CONGRESS OF ARCHITECTS, BRUSSELS, 1897; MEMBER OF THE COMMITTEE ON WORKS OF ART OF THE FAIRMOUNT PARK ART ASSOCIATION, AND PRESIDENT OF THE ARCHITECTURAL LEAGUE OF AMERICA

ISSUE FOR

1900

THE PUBLIC LIBRARY OF FORT WAYNE AND ALLEN COUNTY, IND.

PHILADELPHIA

The Architectural Annual

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ALBERT KELSEY

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Philadelphia

NOV 3 1941

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TO THE YOUNG MAN OF AMBITION:

BE HE ARCHITECT OR DRAUGHTSMAN, EITHER RICH OR POOR, WHO, NOTWITHSTANDING THE TEMPTATIONS OF UNPROFESSIONAL EMINENCE, RELIES UPON HONEST PERSEVERANCE, HIS OWN STRONG EFFORTS AND A DEEP, GROUNDED DEVOTION TO HIS ART.

MAY HE AVAIL HIMSELF OF THE FREELY OFFERED OPPORTUNITIES FOR EDUCATION, AND MAY HE ACQUIRE, THROUGH A KNOWLEDGE OF HIS FELLOW-WORKERS CENTURIES REMOVED, AN ENTHUSIASTIC SPIRIT THAT WILL URGE HIM TOWARD THE CREATION OF VITAL ARCHITECTURE.

MAY HIS MIND BE BROADENED BY THE FOSTERING OF HIS IMAGINATIVE AND INVENTIVE FACULTIES, AND BY THE INTERPRETATION OF THE SIGNIFICANT FORCES THAT SURGE ABOUT HIM; AND LAST OF ALL, MAY HIS CONTRIBUTIONS TO AMERICAN ARCHITECTURE SINCERELY AND LOYALLY DEMONSTRATE A REALIZATION OF AMERICAN PROGRESS.

Publishers' Note

IN looking forward to the Architectural Annual for 1901, the publishers find pleasure in feeling that in taking its place among the monthly and weekly periodicals as a résumé of Architectural history for the year it holds a place entirely its own, and does not enter a field already ably filled by contemporary periodicals; and neither pains nor expenses will be spared to make it absolute in its own place as a carefully arranged reference book of Architectural and related subjects for the year.

To keep the standard of accuracy in all details at the highest point shall be the aim of the publishers, and as an assistance towards this end, the Architectural Annual solicits exchanges with contemporary journals of the profession, and will at all times be glad to receive books for review, announcements and reports of architectural schools, reports of meetings, data of all sorts, MS. contributions ranging from 500 to 1,000 words, as well as notes and suggestions of architectural interests. It is the aim of the Annual to record above all the growth and influence of those changes of architectural sentiment that cannot be felt or measured week by week, but the course of which may be traced in a review of the longer period covered by the Annual, and in the light of which the significance of contemporary variation may be more accurately judged. All communications should be addressed to the Editor of the Architectural Annual, at 931 Chestnut Street, Philadelphia.

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The publishers of the ARCHITECTURAL ANNUAL desire to thank the advertisers for their confidence in the pages of a new publication, and hope for a continuance of their favor.

In the ARCHITECTURAL ANNUAL for 1901 it is intended to reduce the amount of space devoted to advertisements, and all announcements will be accepted only subject to the approval of the editor, who reserves the right to reject any arrangement of matter which he may consider detrimental to the appearance of the work.

It is the intention to advance the rates of advertising, and by reducing the number of pages to make these columns a convenient reference list of the announcement of standard products.

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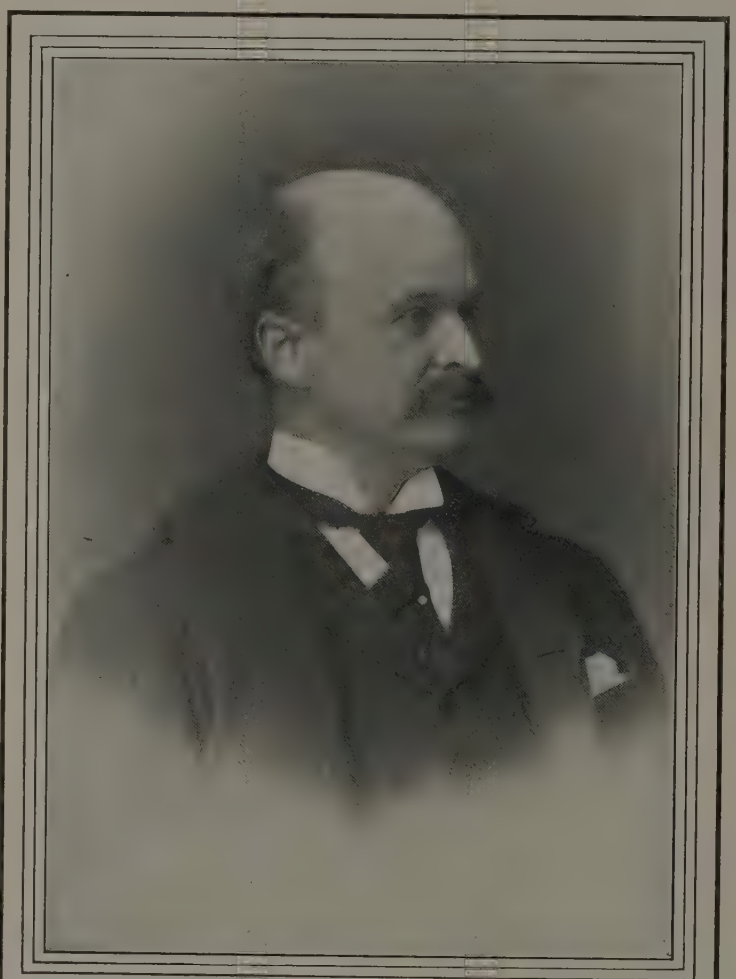


CHARLES FOLLEN McKIM

THE ARCHITECTURAL ANNUAL

AN ILLUSTRATED REVIEW OF

VOL. I. *CONTEMPORANEOUS ARCHITECTURE* 1900

THE PROGRESS OF THE PROFESSION

Introductory.

Responsive, To a desire to know our brother architects whose work we already knew so favorably;

To a desire to co-ordinate the work of various architectural clubs and to secure the benefits of co-operation;

To a desire to profit by the experience of others, and to share the result of our own;

And to a call issued by a number of architectural clubs,

We met at Cleveland, June 2 and 3, 1899.

Resulting, In our returning to our homes in possession of

The memory of a beautiful city and hospitable friends,

The acquaintance of new friends, and the discovery that independent thought is general,

The inspiration growing from conference with fellow-workers,

The organization of the Architectural League of America,

And two dominant convictions:

First, That the architectural club has an important and unique civic relation, that it may lead its city's development in beauty, and that it may and must interest the public and co-operate with it; and

Second, That much as we revere precedent, that it is not honest to follow it blindly, that progress demands of us that we make our work express our civilization as correctly as the works of antiquity interpreted their times, and that our duty is to study conditions and guide development along organic lines, placing

Progress before Precedent, and showing our meaning by building our ideals and by solving problems of utility in terms of beauty.

The Spirit of the Cleveland Convention.

The Architectural League of America has received much commendation for its principles set forth in the Cleveland Convention. Scattered clubs of artists and sculptors have followed a similar impulse and the consolidation of art societies has become a new phase of art development. The League was formed as a federation of clubs rather than a complete association, so its policy of "the open door" in membership will insure a large attendance at the Chicago Convention next June. All architectural organizations and municipal art societies are given cordial invitation. Since the League was established, not in a spirit of rivalry, but in a spirit of modest emulation of the Institute, the Chicago Convention will offer the opportunity for a pleasant exchange of ideas and courtesies between the older and younger national organizations and may lead to the establishment of a formal "entente cordiale."

In its relation to the community the convention at Cleveland sought to discover the social purpose of the nation, and it very significantly asked if exotic architecture, however suitable to foreign needs, tells our history aright. It manifested a keen interest in municipal adornment and sought to aid public taste in its development, placing at the service of any community the knowledge and acquirements within the League's possession.

In determining its attitude toward the profession, the convention emphatically declared itself opposed to political preferment in competitions and it decided to be energetic, active and fearless in revealing the existence of such. It set the criterion of quality and character above the magnitude of a man's professional practice and looked with no favorable countenance on hypocrisy in architecture.

Toward the profession at large the League stimulated thought along broader lines, and called attention to the necessity for worthy ideals and higher standards. Its life shall be spent in singling out real talent wherever it exists, and in its duties of mentor of the young art societies now in its train.

American vim and vigor are behind the movement, and men whose countenances are once turned from greed of money toward the higher ideal of fame are not to be halted until an impress

has been made upon ignorance and prevailing wrongs.

Professional Self-respect.

There was a time when the profession was disorganized and possessed of mercenary ambitions, but, even then, a few loyal workers were striving incessantly to give the architect a standing beyond that of the mere romantic designer and the hustler.

They were rewarded by unexpected encouragement from without. Recognizing such efforts as commendable, an art patron, a writer, or a college professor would claim for architecture its deserved reception as a dignified and worthy profession. In it they saw opportunities for the loftiest careers.

College architectural courses have been formed, newspaper and periodical writers have been produced whose contributions are on architectural subjects, until at present the profession is receiving more sincere encouragement from the world at large.

Thus far evolution has gone, but degeneracy is threatening us. If, with our present hard-earned prestige, we are too weak to maintain our ideals, if we countenance scandals, such as that of the Pennsylvania State Capitol, or work for unremunerative commissions, we have ourselves to blame for the degradation.

Honesty.

Something must be done to place a premium upon professional conduct. The unscrupulous rapacity of the "plan-factory-boodlers" who enjoy their eminence unrebuked sets a bad example, which must be corrected.

The time has come for drawing a sharp line of demarcation between the architect and the "sheister," and this task should not be left to the younger element of the profession to perform.

It is not their province; yet already they are preparing for the task, and unless something is done, and "you cannot make an omelet without breaking eggs," these vampires will have to encounter a moral force from a quarter on which they have not reckoned, and one which also escaped the discernment of the Pittsburg Convention.

Young Men Forging to the Front.

Much, doubtless, of the mass of work done by the architectural clubs of the country, more especially the younger societies, seems elementary and of small value, and therefore the increasing recognition the young men are commanding, for themselves and the reforms they advocate, is as much out of proportion to their experience as to their years. In consequence, some claim their prominence is due to youthful aggressiveness alone, and fail to see that it is simply the result of a lack of whole-hearted leadership on the part of those yet best able to direct the advancement of the profession.

The development of the club and its activity in the architectural life of the country is moving more rapidly than ever before; thus, under the circumstances, and in view of its new work and responsibilities, it is bound to push its own members more and more to the front.

Quality in Architecture.

Architecture as a business, architecture as a profession and architecture as an art are not synonymous terms. As a business, it involves building; as a profession, it has to do with design and building, and, as an art, it includes the former elements and becomes a vehicle of thought.

With but few exceptions, until five or ten years ago, architecture in the United States was but a business. Now it is a recognized profession, notwithstanding that several of its most "eminent" members are nothing more than unscrupulous business men, and signs are not wanting of the development of that higher type in which art and intellectuality vitalize and add soul to the design. As a business, architecture is ground out like any other commercial product, and is paid for on a competitive basis, the lowest bidder frequently being retained. As a profession, a certain standard of excellence is aimed at, and uniform charges prevail. As an art, it becomes a matter of individual talent, far removed from competitive business, and, in consequence, like a portrait painter, the great architect must receive a special price for his services to enable him to give the necessary time and study to his work.

Year by year these classifications become more and more distinct, and, in that the professional man and the specialist receive more and more and better and better patronage, the advancement of architecture is assured. Their absolute leadership may for some time yet go unrecognized, as architecture also has its jealousies and its bigotries, but the men who think rationally, study deeply and design unaffectedly will yet have their day.

Commission vs. Quality.

It is gratifying to note the advance in architectural design, but such an advance seems even more amazing when the present state of architectural commissions is considered. An architect now is paid not in proportion to the excellence of his design, the watchfulness of his superintendence or the conscientious efforts on his part to minimize the expense, but in proportion to the entire

cost of the work—even more remunerative when the operation is ground out rapidly and freed of all time-consuming details.

That this has encouraged the structural steel companies to include in their bids the services of an engineer who works out the construction and enabled the terra-cotta companies to make detail drawings from very small scale suggestions without apparently charging either architect or owner for them is perfectly apparent to any student of this system. In extreme cases, it has led to bribery and corruption. A sincere love for the ideals of architecture has enabled the best men to avoid these temptations and achieve the best possible results in the face of a constantly diminishing profit.

Architects give their time and money to their work as do the members of no other profession, while the appreciation of such efforts is entirely disproportionate. Some few boldly assert themselves and are well paid. It is to such men that we must look for the maintenance of the profession's standards. Unless conscienceless architects can be brought to see that by cutting rates and preparing free preliminary sketches they are both standing in their own light and casting a shadow over the entire profession, little further can be expected in original design. The natural outcome must be either strengthened opposition by honest architects or superficial work by dishonest ones.

Unremunerative Charges for Domestic Work.

Few stop to consider, as they pass stately old city residences, that when those monotonous lines of dwellings were built, row upon row, often from the same plans, with the same simple detail drawings, the architect's "5 per cent. commission on the total cost of each" was about commensurate with his labor. If they do consider it, they seldom realize that the homes for the same class of people to-day need entirely separate designs, each intricate in plan and ornamentation, with varied material, complicated mechanical plants and peculiarly individual requirements. The architect's office expenses—more than doubled in this class of work—are overlooked by those old-fashioned owners, who expect to procure good architects on the commission of the past generation. Some grudgingly pay six or seven, but the more enlightened clients are willing to pay the proper charge of from 7 to 12 per cent., according to the difficulties encountered and the method adopted in letting contracts. Eight per cent. upon the total cost of a thoroughly well-designed and superintended private residence is only a fair compensation for the architect, and, should the cost of the dwelling exceed $50,000, a clerk of the works should exclusively superintend the house at the client's expense.

Open Competitions.

A promising sign of advance in the profession is the unanimous decision by its better element that open, unlimited competitions are demoralizing and are usually productive of most unsatisfactory results. That most of these men support their belief by refraining from participating in unpaid and unlimited contests is greatly to be commended. Already competitions by invitation or by limited invitation are becoming general among intelligent people; they realize that great expense is involved to the architect, and that doing his best is out of the question when all may be hazarded for nothing. While there are some architects who clamor for these open competitions, the world sees that these are not the representative architects of proven experience, but are usually either the young, unrestrained enthusiasts, or the unscrupulous, who count upon something more than architectural merit to see them through.

An Ecclesiastic Architectural Society.

From Boston and Pittsburg rumors have reached us that efforts are being put forth to form an ecclesiastic architectural society. Evidently architects are beginning to specialize, as men of other professions. In consequence of this, church architecture, so sadly neglected of late, may once more become the boast and pride of the people. We trust that the proposed society may speedily be formed, for one can plainly foresee possibilities for worthy achievements by such an organization.

Monumental Bridges.

In the train of the Municipal Art Movement that so widely distributed itself over the country tangible results are appearing. The monumental treatment of American bridges is at last being considered within the realm of reason. We have seen designs for two such structures, and they are vast and imposing enough to stagger those accustomed to only the utilitarian. It is a hopeful sign of the times that Washington, under the patronage of the Federal Government, contemplates erecting a bridge across the Potomac, which will more than rival that designed to span the Charles between Boston and Charleston. The former is double-decked, with trolley tracks below; an architectural viaduct of beauty leads to it, and the central feature, like the Charles River bridge, is to be extremely high and monumental. Instead of the twin bascule-bridges of the latter, both decks are to be raised by hydraulic force, like an elevator, between four towers, supporting above them

an open metal dome. Should both of these designs be executed, the United States will possess two bridges of imposing character, architecturally considered; and if in their development local history is symbolized, they will form landmarks of national significance.

Again, it has been proposed, and wisely, too, to transform the Dewey Arch or Naval Arch, in New York, into a monumental approach to one of the great bridges of the upper city. The harmony and embellishment of cities is thus being worked out hand-in-hand with utilitarian problems.

Relation of the Daily Press to Architecture.

The life of contemporary journalism is vitally dependent upon progressive and original news. That newspaper which can gather to itself the largest "scoop" in any field of activity is decidedly sure of its sales among the workers in that field when the "scoop" appears in its columns. However much the press may seek to mount the pedestal which places it in the position of a dictator, it is continually in need of even scraps of news on almost every line of work. By referring to every great building enterprise with enthusiasm a daily journal realizes that it is touching a sympathetic chord among the people. A building operation must be heralded and described to the smallest detail as soon as the first move is made toward the demolishing of its predecessor or the first pick is driven into the ground that will later support it.

Not only must the general public be informed, but the press feels that a duty rests upon it to praise the public spirit of the promoters—whether such a spirit exists or not—and to dwell upon the superlative grandeur and purity of style, even though the structure may be the most hideous of buildings. No real estate editor exists who will not garnish and amplify his brief announcement of a building event with a meaningless jargon of adjectives and phrases rarely found outside a schoolgirl's composition. It is all very logical, for it is of interest to both the newspaper and the promoter of the scheme.

Recognizing the attitude of the papers toward such matters some years ago, the T-Square Club sent the following request to all the leading dailies of Philadelphia:

"WHEREAS, The daily journals of this city devote periodically certain space to 'Art News' and 'Real Estate Notes,' making all critical reports of architecture under one or the other of these headings;

"*Be it resolved*, That the T-Square Club communicate officially with the managing editors of the principal Philadelphia daily papers, and request their co-operation in bringing architecture as a fine art to the attention of the public; and,

"*Be it resolved*, That this be accomplished by allotting periodically a column to "Architectural Notes;" and that under this head all news relating to architectural development and criticism be inserted."

Although the editors did not comply with all the intentions of the T-Square Club, beneficial effects of this appeal have been noticed in many instances.

Frequently editorial comments have been made upon architectural projects, problems and achievements; prominent architects have been interviewed, and, altogether, the newspaper world has come to the realization of the importance of architecture in our daily life.

One evening paper recently published a list of questions bearing upon the greatest events of the year. Among them was one: "What is the most notable building erected in Philadelphia during the past twelve months?" Such a question stimulated public interest in a subject that lacks proper study by the masses. It manifested a healthy tendency toward the intelligent regarding of architectural successes.

In the "End of the Century Supplement," published by the *New York Journal*, on December 31st, four pages were devoted to a review of the progress of the past 100 years in eighteen different lines of activity. In the discussion of these subjects appeared such prominent names as Charles Dudley Warner, Seth Low, Henry M. Stanley, Joseph Jefferson, Rudolph Virchow, Rabbi Gottheil, Max Nordau, Dr. Ernest Haeckel and Susan B. Anthony. Architecture was given an honored place in the "Supplement," and the discussion of its progress was entrusted to J. S. Barney. We quote from his well-written article the following:

"Conditions create a style. Genius furnishes examples. Our advance to a pure, true and distinctive style in architecture is as certain and irresistible as is the march to our natural position in the front rank of the nations of the earth. Architecture is much affected by fashion and fad, but we must not forget that the conditions of life, ambitions and religion of a people determine the style of their architecture, and not the whims of misguided imitators. We are great, powerful and rich, full of youth and vigor, and it is but natural to expect that we will develop an architecture upon which we will impress these characteristics."

These and many other evidences should convince the architectural world that the press is stretching forth a fraternal hand toward the profession, and that it desires to give publicity to

architectural aims, theories and achievements just as much as it desires to please everyone by its universality. A much greater opportunity in this matter of publicity is before the clubs and architectural organizations, for the events that occur in the routine of club work are valuable "write-ups" from the newspaperman's point of view. Again, clubs are given attention where an individual would be neglected. From the side of the club it is a decided advantage and a help in its work. It advertises the workers sufficiently to encourage and sustain their efforts. When with such ease widespread publicity is to be obtained, the club that neglects these opportunities is injuring itself and hindering the progress of architecture. The public are gradually coming to realize that the architect is an important factor in their daily life, and architecture is becoming one of the chief objects of pride to the American people.

A Scandal. With great reluctance the Judiciary Committee of the American Institute of Architects at last has investigated the case of the Philadelphia Chapter *vs.* Henry Ives Cobb for his participation in the second competition for the Pennsylvania State Capitol Building.

It will be remembered that the T-Square Club requested the resignation of one of its members over two years ago for participating in this outrageous scramble, that the members of a firm in New York and the members of another firm in Philadelphia were compelled to resign from the local chapters for the same offence, and yet the Judiciary Committee of the Institute, in censuring Mr. Henry Ives Cobb for entering the competition and securing the work, find nothing against him, as he is one of the most "eminent" members of the profession.

The verdict recalls a sentence once imposed by the celebrated Judge Walker, of Macon, Mississippi: "The learned Court finds you guilty, sah, very guilty, and sentences you to banishment, sah, for the period of one whole year, sah, from Noxubee County, Mississippi, sah—so help you Gawd, sah!"

Expression in Architectural Forms. The student fresh from the Ecole des Beaux-Arts thinks himself a cosmopolitan and believes contemporaneous architecture should be a universal language.

He scorns uncertain archæologists. He ridicules their charming adaptations and refers to "that Midway Plaisance architecture of the Streets of Cairo" and "Old Oxford Type" with profound contempt.

In short, he will not admit that it is serious or anything but a decadent fad. And yet often his own productions are but servile copies, usually meaningless and always lacking in sentiment; but, if confronted, he will tell you that they are modern and therefore of this day and generation.

Bewildered by the self-consciousness of both factions, the seeker after truth reasons that it is not because native themes are lacking at the present time in the United States that our architects and sculptors fail to symbolize in original terms, but because they do not feel as deeply as they should. Mere ornament, composition or frank structural expression is usually the limit. But there are a few exceptions and it is pleasant to bear testimony to the fact that in one or two recent instances buildings of note have been accented with new symbols whose significance is as apparent as the art is true. It shows that there are some architects striving to put architecture, as a living fine art, upon a higher level; and it also shows that there are still others who believe that our civilization does not necessarily grind the romance out of life.

Listen to the words of Phillips Brooks: "What is there anywhere more poetic, anything that more appeals to the imagination than the brilliant advance of natural science? What is there in chivalry more exalted and thrilling than the lives of men who have lived and died in privation and delight for science and its progress? When have men ever proved themselves more capable of lofty and large ideas than in these days, when they are dreaming of a 'federation of mankind,' war replaced by peaceful arbitration, and criminals reformed by industry and kindness, and poverty obliterated by universal organized charity? No crusade of the Middle Ages has anything like the real romantic inspiration that belongs to the modern crusade against ignorance—the dream of universal education. No old vision of a splendid feudalism so taxed and exalted the imagination as the modern picture of self-government. No. It is not that our age is sordid. It is not that it has proved itself incapable of large ideas and glowing visions. It has a romance brighter than any other age ever possessed. And so long as it has that, it has not lost the capacity of faith."

Advance in Standard of Scholarship Work. The problem given in the competition for the John Stewardson Memorial Travelling Scholarship at the University of Pennsylvania demonstrates the liberal and progressive way in which that institution does its work. An institution that does not hesitate to place its own graduates in a competition freely opened to all young architects of the State may well be expected to foster aggressive

American ideas. The problem called for "a design for the improvement of the entrance to Fairmount Park, Philadelphia, by a proper treatment of a plot of ground bounded by several city streets, and of the bank of the reservoir opposite the plot." Although the problem from its practical side resembles the T-Square Club's series of connected programs, it could not, of course, possess the same unity. Of the latter, *The Architectural Review* recently said, editorially:

"Apart from the interesting and valuable nature of this scheme so far as the profession at large is concerned, it possesses another element of value that should not be overlooked by similar architectural societies throughout the country. It gives a unity to the work of the club and affords an element of vital interest to the men who may be working in it that has been difficult to obtain, and has therefore been lacking in work of a similar nature."

The presence of local color and immediate requirements in the Stewardson Competition must be highly commended. The city contemplated the purchase of the site and it was within easy access of the students. Such a tangible, practical problem compelled them to work in an unaffected light and made their reasoning and design a most natural growth.

The standard of prize work has considerably increased during the last few years; in two or three instances advanced students and those studying abroad have entered and won scholarships at home. Mr. Pulsifer won the Rotch Travelling Scholarship last spring, after several years abroad and after he had made a commendable record in the École des Beaux-Arts. His own strong design made the entire competition of a higher standard. So frequently Paris upsets a young American's ideas that no small time is required to reacclimate oneself; so that some advanced minds have come to think that no longer is it advisable to journey abroad to obtain the best education.

Another beneficial effect on the standard of work has been the close association between colleges and architectural clubs in the cities. When prize memberships in the club have been offered to students and the college lectures thrown open to members of architectural societies there has always resulted a higher respect for the older members of the profession, the young men have been given a broader future, and in return have brought to the clubs that new life so necessary to any club's existence.

A technical education of high calibre is now demanded of every architect, just as it is demanded in other professions. The outcome has been either the success of those technically trained or the necessity for some of the older architects to hire such men, because their own training is insufficient to cope with present-day problems.

Elsewhere are printed the entire conditions of the recently organized Travelling Scholarship at Cornell, and to our thinking it is a most enlightened program. Unlike the regulations of other institutions, this scholarship compels the holder to return to his college after a number of months abroad and upon the completing of a period of home study to return for a prescribed line of work.

Competition Code.

The general code governing competitions in design, recommended by the first Convention of the Architectural League of America for adoption by architectural bodies, has been formally ratified by five. The President of the American Institute of Architects has appointed a committee to confer with a committee from the Architectural League of America to consider the subject, together with other matters of mutual interest. While several hundred copies of the code have been distributed and a number of competitions held under its regulations, in its present form, as printed on page 102, it is a document somewhat too lengthy. The proposition to reduce it to a single sheet, a business blank form, which may be filled out to suit every-day problems, is a good one. Under such an arrangement all architects could keep a supply at hand to distribute upon their first knowledge of a contemplated competition.

The enforcement of the code, trials or penalties that may result from it, or the question of rate and basis of remuneration, the code does not now cover, but such matters may be decided when the committee from the American Institute of Architects has given its opinion at its meeting with the committee from the Architectural League of America.

The societies having adopted the code announce their willingness to assist in formulating competition programs, and they urge the adoption of the code by other societies, for they believe it furnishes a standard for the client, a basis for mutual understanding in the profession, and will undoubtedly be influential in producing a morale that does not now exist.

The Licensing of Architects.

In many different States and for some time past the subject of licensing architects has been discussed quite seriously. Since the fall of 1897, an Illinois law has required architects to apply for a license to practice in that State and has defined an architect as "a person who shall be engaged

in the planning or supervision of the erection, enlargement or alteration of buildings *for others, and to be constructed by other persons than himself.*" It is well known that builders, with their plan-factories and their offers of high wages to good draughtsmen, have worked toward the demoralization of the profession. Clearly was this demonstrated at one of the leading builders' exchanges, when the builders who make drawings refused to post theirs for other builders and sub-contractors to take off quantities and bid upon. Architects had been requested to do so and the formal request of the latter for like action on the designing builders' part compelled the culprits to seek shelter in silence.

The Cleveland Convention brought the matter before the country and since then the profession in many States have been actively advocating its adoption. The New York League has discussed it frequently and maintained a strong stand in favor of the passage of a law to govern the practice. The Architectural Society in Louisiana has recently been organized for the accomplishment of just such legislation.

In the professions of law and medicine the "quack" is to be deplored and he is rightly suppressed by legislation. The unprofessional practitioner in architecture is similarly open to attack. The Institute's decision to require candidates for membership to pass examinations is a step along the broad road of progress, but, as *Architecture* has said in its issue of April 15, 1900:

"We do not wish to belittle in any way the splendid work done by the Institute in upbuilding the profession of architecture, or to detract an iota from the universal respect in which that body is held by the public, but it is a fact that, numerically, the Institute represents but a small portion of the active practitioners. In every centre of population the local architectural association outnumbers the chapter in the same town or city ten to one, and for that reason alone it seems to us that the necessary reforms can not be expected from this source, however commendable the desire may be to enforce them."

If this degrading of the architectural profession is to be prevented it must be done systematically, strongly and immediately. Reforms from within will not suffice, for the greatest danger is from without. When the licensing of architects is made compulsory through the passage of a law, we may hope for the brightest accomplishments in an unhampered profession.

The Institute Convention.

If any evidence were needed to establish the fact that the American Institute of Architects has an escutcheon sadly in need of scouring, that evidence might be taken from the reports, excursions and general proceedings of the Pittsburg Convention. We shall not dwell on such irritating details as the insignificant number of delegates, the uncomfortable accommodation of invited guests, the external noise and the internal calm of the meeting-hall, or the apparent lack of business to be transacted. All of these particulars have been referred to in other publications. An important consideration, however, is the determining of the policy and beliefs of the Institute, as judged by its discussions.

Possibly, taken as a whole, the readings were quite above the average performance at previous conventions, but it would be wasting time to enter into a discussion of many of them. The dreary, tedious reading of an essay thus took the place of what might have been a bright, extemporaneous discussion of matters in hand. With all this waste time and effort, the convention succeeded in establishing a code of examination requirements—a feat which no other Institute convention ever had sufficient courage to accomplish.

Having heard so much of "Spanish pride" during our late unpleasantness with that nation, it is both surprising and amusing to read in the Institute President's address the boast that out of 5,000 architects in the United States, only 4,500 are outside the ranks of the faithful, or "that the influence of the Institute is in proportion rather to the wisdom than the number of its members," or that the Institute stands for "the enactment of *a law* sufficient to secure for us a truly national architecture fit to represent our highest standards in art." We regret that the Institute has reached such a stage of inaction as would appear from the following portion of President Van Brunt's speech:

"If, after those many years of experiment, we have at length reached an era of tranquil and prosperous development, let us realize that the best we can make of this peace is to comprehend and to assume all the grave responsibilities which belong to the undisputed position of the Institute as the national representative and protector of a great profession, and a greater art."

All will acknowledge that the greatest event in the convention was the passage of a law providing that after January 1, 1905, graduation from some recognized architectural school, or the passage of examinations to be held by the Institute, shall be required of all candidates for admission to membership. And hand-in-hand with this meritorious action are the President's address and the report of the Committee on Education, which dwell at length upon the Institute's need for young men and new life. All possible ways and

means were recommended for luring the young into the chapters. The suggestion was made that "the Institute should be especially hospitable to the graduates of the schools . . . so that the professors prove the most effective recruiting agents and that their pupils be made to consider that junior membership in the Institute is essential to their proper and regular advancement in the profession."

Such a suggestion would have been received by the architectural world as a mark of sincerity upon the part of the Institute, but when considered with the weak-hearted position which the Institute maintained toward Professor Laird when the latter made his manly and courageous stand against debased political schemes, the words seem to possess more a spirit of sham than sincerity. Most assuredly Professor Laird, and all other architectural professors, will refuse utterly to act in the capacity of recruiting agents to a society whose present members are too weak to point the finger of scorn at the culprits in their midst. Young men are Liberals, not Conservatives, and their object in joining the Institute, as it exists at present, would be far from any desire to sanction its abuses.

The Institute cannot conceal its urgent need for young men. They are seeking all reasonable means to accomplish it. When they sent to the young architects who have gained travelling fellowships, asking them each to place one of their drawings on permanent exhibition in their Washington headquarters, the Institute rightly judged that a very urgent plea had been made to the ambitions of youth. The results of the request, however, should sufficiently convince the Institute that the young architects of to-day are avoiding that organization while it countenances men of "eminence" who are not men of principle. If the Institute will give only one demonstration—one practical example—of its firm desire to make the path of rectitude attractive, if it will show that an obscure man in the right is more to be honored than an "eminent" man under suspicion, the younger architects will not merely furnish the bare walls of the Octagon, but will gladly ally themselves with the organization and give it the new life that is vitally necessary now.

John Ruskin.

Too much has been written and read about the late John Ruskin for us to add anything new as a tribute to his memory. Be it sufficient to say that unconsciously his spirit will ever be present in the world, leavening the lethargic minds of the unappreciative and unlearned. His influence in art was for a time almost a dictatorship. Even those art critics of to-day who sympathize but little with Ruskin's views are compelled to respect the beliefs and criticisms of a man who rose head and shoulders above his fellows. The impetus he gave to art appreciation, in an age when all creation seemed benumbed, is felt even now and will continue permanent.

Many years ago he refused the much-coveted royal gold medal, annually bestowed by Her Majesty, through the Royal Institute of British Architects, upon some architect or writer upon architecture. He said medals give no uplift to art. Just so he lived and worked, an independent, honest and unselfish man.

Who is Who?

The University of California competition was the means of bringing to light the name of the real author of the Fine Arts Building at the World's Fair. It is but a matter of time ere ability receives its due reward. Some would argue that no great reproach falls upon Mr. Atwood for appropriating M. Bénard's design, since the erection of the White City required much hurry, and the same critics would commend the former for hidden possibilities in the original that would not have been brought out had M. Bénard detailed the design. However that may be, the scheme was plagiarized without acknowledgment.

In the same connection we know of a talented but impecunious young man who designed two sets of drawings for an exclusive invitation competition held during the past year. Both of these were submitted under firm names of different architects in different cities who employed him.

We know of a large marble building now being erected which was designed by an obscure draughtsman who for months past did nightwork on ¾-inch scale detail drawings at his home more than a hundred miles from the so-called architect's office, and again, it has been a source of amusement, not unmixed with proud satisfaction, to the Beaux-Arts men to note the radical departure and improvement in technique of designs recently issued by several large New York offices. One can attribute these changes to nothing but latent talent in the architects themselves, if one would not desire to appear skeptical.

From Chicago, a city where spades are labelled spades, and where great tasks are carried out on broad plans, we know of an office where the manager boasts of his ability and faculty for getting work, and he frankly acknowledges that it is easy enough "to hire" talent to execute it.

America has many disciples of the school of Pecksniff.

A dignified, and ordinarily serious, member of the profession from Boston, whose heartfelt

interest in the profession must be unquestioned, recently reproved a young man for taking too great an interest in the general conduct of competitions. His expressed belief was that young men had much before them and should confine themselves to study and training instead of concerning themselves with professional affairs. To quote his consoling words: "By virtue of their age and experience, only the older members of the profession can consider these things with their peers (?)."

How can even these few observations be reconciled? If the young men are performing the work of successful prominent architects even at a considerable distance from the office itself, how much study and training is still beyond them ere the pinnacle of eminence is to be attained—or rather, accorded them?

The Commercial Value of a Reputation. While there is no abatement of business rivalry in the practice of architecture, certain firms are being singled out, year by year, for excellence in a special class of work. This is but a natural process of evolution. It also gives evidence of a just appreciation on the part of the public. From it we may draw the conclusion that architecture, like every other profession, is beginning to develop its specialists. Church architects, theatre architects, residence architects and commercial building architects are reaping large rewards in their several specialties. On the other hand, the jack-of-all-trades in architecture is becoming a decided drug on the market.

The men who have reached higher ground in the profession by such specializing are looked upon as the most competent to serve on juries whose compensations are large. They are invited to enter exclusive, paid competitions, and by the world generally are given larger and more remunerative practices. When a municipality or a corporation is contemplating some vast improvement, such men are selected merely upon reputations along their individual lines. Men of this calibre may be found among both the young and old. It is the quality of their work that marks them and justly brings them honor.

Mr. James Knox Taylor. In noting the signs of the times, it is gratifying to bear testimony to the improvement in the office of the supervising architect of the Treasury Department. Throughout the department are men who have higher standards and clearer consciences, but Mr. James Knox Taylor, the present supervising architect, deserves the grateful acknowledgment of the entire profession for his attitude toward the Tarsney Act. We should recognize him as a true friend. It requires no very extensive stretch of the imagination to bring to mind supervising architects who have been entirely out of harmony with the profession. Mr. Taylor took part in the Baltimore conference, and, with higher ideals, is a firm ally of those interested in better architecture.

Modern Symbolism. Another important consideration, hitherto largely overlooked, is the necessity for using indigenous sources of imagination. Let no one label this as a question in the abstract philosophy of art, for such it is not. It relates itself too closely with our every-day life. Regardless of the age of a community, in spite of the sterility of the region as regards legends, there must be some individual trait that may be fruitful of inspiration to the architect.

We plagiarize because we are weak. How seldom is found any trace of local symbolism in the designing of to-day. Climatic conditions and inherent suggestions are refused admittance to the office of the modern American architect. The enthusiasm that inspires the historical painter is lost to him. Yet, how much more necessary is this quality in a monument standing amid the very deeds of the modern community and erected as a commemoration of some great native cause.

True, to-day an architect is expected to be a scientific economist as well as an artist and constructor, but, with all the drawbacks so prevalent in the sham culture of to-day, it must not be forgotten that before people could read or write symbolism was appreciated in spite of all ignorance.

That it will be generally appreciated again cannot be denied, for the people in their conception of architecture find proportion and mass secondary to ornament and color. Even the busiest and most unappreciative are at once impressed by sculpture and detail; these crude distinctions may be the limit of their appreciation. At any rate, it is usually these they first look for in sizing up a building, and, finding them, are pleased. Where a well-proportioned plain building appeals to one, an ornate structure, no matter how meaningless its decoration may be, attracts the attention of a dozen. Therefore we predict that, now that the art of composition is beginning to be mastered, the next step will be symbolistic expression. What permits us to hope for such an outcome is on the one hand the rapid development of artistic taste, and moreover the clear proof of the commercial value of art in attracting people, beside the innate love of our own past, which seldom fails to awaken a sympathetic chord. What our best architecture now most lacks is that elusive spirit, soul.

A Minister of Fine Arts.

Recently a Senate Committee authorized a favorable report on the bill to establish a Department of Commerce and Industry, with a new cabinet officer at its head. Many of the great nations of the world have governmental departments of similar scope, and the committee appears to hold the view that certain bureaus now scattered through various other departments legitimately belong together, constituting a new one.

While changes in the structure of the Cabinet are being considered, another department even more urgently needed, from our point of view, and for which we also find precedent among the older nations, is a Department of the Fine Arts. We are already burdened with too many societies giving gratuitous advice as to the improvement of the artistic possibilities of our cities, and, although they rarely have any power to back up their opinions, they have succeeded in doing considerable good in the preservation of natural beauties and in giving direction to public taste in matters of the arrangement and decoration of public places.

What is really needed, however, is a department with sufficient authority to enforce its decisions and the right to pass upon the artistic value of public works, and of all structures that seriously affect the appearance of our cities and harbors.

In the control which the War Department holds over the water-fronts of navigable streams we have a parallel case, and, as it controls the wharf and navigation lines in reference to safety and navigability, it would be within the scope of a Fine Arts Department to see that the shores were not heedlessly disfigured by ignorant and arrogant corporations, and that natural opportunities were preserved and developed with the growth of the city upon its banks. And even if so important a change in the attitude of the Government is not at once practicable, the War Department itself, through a special bureau with a competent architect at its head, could perform similar functions, at least in reference to our rivers and harbors and other works under its control.

Municipal Art.

The formation of numerous municipal art societies throughout the country is a gratifying sign of progress, and the frequent conferences which are held from time to time in different cities, and to which speakers of eminence are invited, bear witness to the increased interest of the public in these matters.

In the formation of a National Committee for Municipal Improvement and Civic Embellishment by the Architectural League of America, with Mr. Cass Gilbert as its chairman, and in the one session of the Congress of the same association soon to be held in Chicago, consisting of a public joint meeting with the American Park and Outdoor Art Association, are seen two future steps in the same direction, and constitute hopeful signs for the future appearance of our cities.

The Circuit of Architectural Exhibitions.

As we go to press the first Circuit of the Architectural League of America is more than half completed, the travelling exhibition having been displayed in Philadelphia, New York, Chicago, St. Louis and Detroit thus far. While it is too early to offer an opinion as to the success of this enterprise, we may call attention to some of the experiences encountered thus far. Theoretically the circuit offers mutual advantages which can scarcely be obtained without such united effort, and in practice it is found that the responsibility falling upon the first club holding an exhibition is counterbalanced by the advantages gained by being first to exhibit and in having first choice for the catalogue.

That the circuit is a good thing we are sure, and the difficulties that have occurred this year have been more due to inexperience, a lack of careful preparation, and to mistakes of judgment than to any obstacle which could not be readily overcome, and we know that the circuit can be continued to advantage in future years if the clubs unite heartily to secure the desired result, and if each club will remember its obligations to the succeeding exhibition committee.

Architectural Club Catalogues.

The circuit and the natural growth of the profession keep the number of exhibitions of architectural drawings steadily on the increase, and as advertisements in the catalogues usually cover the exhibition expenses, the catalogue becomes an important factor in all such enterprises, especially as they are seldom merely illustrated lists of the titles of drawings and the names and addresses of exhibitors, many of them being useful for reference and often taking the form of local illustrated reviews of value. The best are regularly edited by some member of the club selected for his fitness to voice the architectural sentiment of the locality.

The catalogue of the exhibition by the Chicago Architectural Club leads in interest among the rest this year, and Mr. Dwight Heald Perkins, the editor, deserves great credit for the make-up of the whole book. It contains not only the lists and illustrations, but also a

number of well-written short articles on local and general topics. The expense of getting up this catalogue was not, however, covered by the sale of advertising space, but was borne by a number of business men interested in architecture, their names being given on a page devoted to that purpose, as Patrons of the exhibition of 1900.

No criticism is therefore possible as to the soliciting of advertisements by the profession, and as many architects figure among the names, it should be a sufficient proof to the most exacting critic of the interest of the architects in these catalogues.

In the catalogue of the St. Louis Exhibition there is, in addition to the usual matter, a brief review of local architecture in the past, and an interesting series of notes on present conditions. It was edited by Mr. S. L. Sherer. Among others we may mention that of the T-Square Club, of Philadelphia, edited by Mr. David Knickerbacker Boyd, and that of the Detroit Architectural Club, edited by Mr. Francis S. Swales, as being well-arranged examples of such publications, the latter being the best printed catalogue we have ever seen.

International Expositions as Epoch Markers.

The great international fairs that take place every ten years or so in Paris and elsewhere are exhibitions of the architectural progress of the decade quite as much as of progress in other directions; even perhaps more so because of the importance given on all hands to the question of the architectural character of the buildings, and because of the public interest aroused by the sudden erection at a centre of interest of so many and such extensive buildings.

The educational influence of these expositions was well exemplified in the case of our own World's Fair at Chicago, which was deliberately planned as an object lesson in the forms and possibilities of permanent architecture and was productive of much good in spite of the archæological character of most of the designs carried out. Since that time there have been fairs held at Atlanta, Nashville and Omaha, in which similar ideas guided the designers of the exposition buildings, with similar results.

In contrast, however, with this exploitation of the ancient and alien architectural types, is the freedom with which modern impulses have been followed in recent French fairs, the manner in which the festive and transitory character of the occasion has been expressed and how local and contemporary thought has influenced the form and construction of these temporary palaces.

As far as indications show, this modern spirit will be an important factor at the Buffalo Exposition of 1901, and it will be in a sense the first summing up of modern endeavors in architecture in this country.

It is to be hoped that the progressive and public-spirited citizens of St. Louis, having projected a world's fair for 1903, will see that, as the buildings of the fair are to contain the latest and highest evidences of industrial and artistic progress, the designs for these buildings should be chosen in the same spirit; that as the fair is a festival in commemoration of local progress, and is temporary in the very nature of the case, these facts should be expressed in its architecture, and, where possible, emphasized as references to local history and growth.

How the Best Results are Obtained.

In the Chicago Exposition the good example was set of intrusting the work of designing the buildings and their arrangement to a board of architects, selected on their reputation, from among the ablest men in the country. These worked together in perfect harmony for the common end, buildings being allotted to the different members of the board, and these receiving a stated salary for their services.

The Board of Architects for the buildings of the Pan-American Exposition to be held at Buffalo in 1901 selected Mr. John M. Carrère as their chairman, and the following allotments have been made: Liberal Arts and Agriculture, Shepley, Rutan & Coolidge, of Boston; Machinery and Transportation and Electricity, Green & Wicks, of Buffalo; Electric Tower, Howard, Cauldwell & Morgan, of New York; Stadium and Administration, Restaurant, Station and Cloister, Babb, Cook & Willard, of New York; Horticulture, Forestry and Graphic Arts, Peabody & Stearns, of Boston; Temple of Music, Esenwein & Johnson, of Buffalo; Mines, Ethnology and three entrances, George Cary, of Buffalo; landscape plan, bridge, south approach, and all formal landscape work, except the entrance court, Carrère & Hastings, of New York.

The board has also retained the services of Mr. Karl Bitter, the sculptor, and M. C. Y. Turner, the mural painter, to take charge of the decorations, and the chief of construction is Mr. H. S. Kissam, of New York.

Architectural Libraries.

Not only every city has its public libraries as a matter of course, but almost every little town has a collection of books open to all, where standard

works of fiction, of science and of reference can be found. But even in large cities a well-selected group of books on architectural matters is very rare, and is usually inadequate to the needs of the student worker or general reader. Especially in important works of reference, many of them too costly to be within the means of the bulk of the profession, and which may not be consulted by any one man twice a year, are the existing collections notably deficient. Every great library, and above all every college library, should have these special works where they could be consulted and studied, and there is here an opportunity for public-minded men to assist the existing libraries at a point where they are now lamentably weak. Beside such works as these there are at least two architectural journals published in this country that should be in the periodical room of every library. There are a few noble exceptions to the usual conditions mentioned above, and in this connection it may be recalled that in the library of the Carnegie Institute at Pittsburg rooms have been devoted to the purposes of the architectural societies of that city, and that the Institute has solicited advice as to the selection of books on architectural and allied subjects. A similar request was made by the Philadelphia Free Library at a reception given to the T-Square Club, the members of the latter organization being invited to attend a special reception to offer suggestions that would assist in the formation of a public collection of works on architectural and related subjects.

The Architectural Annual.

The initial number of the ARCHITECTURAL ANNUAL, appearing as it does at the dawn of a new century, both in time and ideas, seeks to represent the age's spirit of progression, and stands as an outpost in the realm of new and vigorous thought. Its aims are far beyond those of a merely technical publication; rather is it intended as a popular book of reference, suited by its universality to the library shelf of the professional and layman alike.

There long has been lacking a ground of common interest for the expression of the client's needs and the architect's ideals. It remains for the ARCHITECTURAL ANNUAL, in its unique position, to strike the chord that shall bring into harmony these apparently diverse elements.

In the past incompetent architects have too frequently brought down upon themselves a well-merited storm of public condemnation through the use of false and insincere standards. To thrust upon an uninformed public alien, obsolete styles and passing fads, simply to gratify the "lust of the eye," without regard to logical, common-sense architecture, has deserved the severe criticism that has assailed it. Unfortunately, such criticism has not always confined itself to the offenders alone. The results of these capricious efforts have, in most cases, been sufficiently impractical to show the inability of the architect, but too often a whole community has been entrapped, and ignominious reproach has been cast upon the well-directed and earnest endeavors of the profession. Such errors of the past have become the correcting influences of the present.

Most necessary to-day are clearly-conceived ideals, self assurance, based upon rigorous training, a healthier point of view, realization of the needs of the age, and a judicious application of standards that are in accordance with American individuality and genius. When such ideals are realized, the layman may assume that his trust in the architect is not misplaced, scandals will cease, and the fair dignity of the profession will be preserved.

THE MODERN PHASE OF ARCHITECTURE

BY LOUIS H. SULLIVAN

Paper read at the first convention of the Architectural League of America.

THE Cleveland meeting of the architectural clubs of the country will mark, I believe, the auspicious opening of a new era in the growth of architectural thought.

It should, in the nature of things, be of serious import to us of the present and active generation to know what the generation to follow thinks and feels.

Its thoughts may be immature, its feelings vague and formless; yet, nevertheless, in them the future life of our art is surely working out its destiny, and the sincerity of them is not to be denied.

Youth is the most ambitious, the most beautiful, but the most helpless stage of life. It has that immediate and charming idealism which leads in the end toward greatness; but it can know little of the sorrow and bitterness of the struggle for greatness. Youth is ineffable. I have said good-bye to mine; with solicitude I welcome yours.

Perceiving, as I do, the momentous sway and drift of modern life; knowing, as I do, that the curtain has risen on a drama, the most intense and passionate in all history, I urge that you cast away as worthless the shopworn and empirical notion that an architect is an artist—whatever that funny word may mean—and accept my assurance that he is and imperatively shall be a poet and an interpreter of the national life of his time.

Do you fully realize how despicable is a man who betrays a trust?

Do you know, or can you foresee, or instinctively judge how acutely delicate will become, in your time, the element of confidence and dependence between man and man and between society and the individual?

If you realize this, you will realize at once and forever that you, by birth, and through the beneficence of the form of government under which you live—that you are called upon, not to betray, but to express the life of your own day and generation. That society will have just cause to hold you to account for your use of the liberty that it has given to you, and the confidence it has reposed in you.

You will realize in due time, as your lives develop and expand, and you become richer in experience, that a fraudulent and surreptitious use of historical documents, however suavely presented, however cleverly plagiarized, however neatly repacked, however shrewdly intrigued, will constitute and will be held to be a betrayal of trust.

You know well what I mean. You know in your own hearts that you are to be fakers or that you are to be honest men.

It is futile to quibble or to protest, or to plead ignorance or innocence, or to asseverate and urge the force of circumstances. * * * *

If you take the pains truly to understand your country, your people, your day, your generation, the time, the place in which you live; if you seek to understand, absorb, and sympathize with the life around you, you will be understood and sympathetically received in return. Have no fear as to this.

Society soon will have no use for people who have no use for it. The clairvoyance of the age is steadily unfolding; and it will result therefrom that the greatest poet will be he who shall grasp and deify the commonplaces of our life—those simple, normal feelings which the people of his day will be helpless, otherwise, to express—and here you have the key with which, individually, you may unlock, in time, the portal of your art.

I truly believe that your coming together will result in serious things. You have my sympathy. I am with you in spirit; for in you resides the only hope, the only sign of dawn that I can see, making for a day that shall regenerate an art that should be, may be and must be, the noblest, the most intimate, the most expressive, the most eloquent of all.

Your youth is your most precious heritage from the past. I am with you.

PRESIDENT VAN BRUNT'S ADDRESS, 1899

REPRINTED FROM THE OFFICIAL REPORT OF THE THIRTY-THIRD ANNUAL CONVENTION OF THE AMERICAN INSTITUTE OF ARCHITECTS

IT is my province and my privilege to welcome you to this Thirty-third Annual Convention of the American Institute of Architects; to congratulate you on the national prosperity and progress which it is your high function to symbolize in works of architecture; to refer briefly to the main incidents in the history of American architecture during the past year; and more especially to point out how the work which we are organized to perform may be more effectually carried out, and how the beneficent influence of the Institute may be more widely extended.

If architecture during the past year has made a sufficiently definite advance in structural ingenuity or artistic beauty and fitness to be noted in the official review, which it is my duty to lay before you, if in this interval it has earned and is receiving from the public and the nation a more intelligent and appreciative recognition as a fine art, we may justly attribute these results to two causes: first, to the American Institute of Architects, through the cordial affiliations of its members and its organized and persistent efforts during the more than forty years of its existence; and, *second, to the schools of architecture, which are now considered so essential to the generous culture of the youth of our country that they form a part of the systems of technical instruction in many of the principal institutions of learning in the United States. The splendid hospitality of the Ecole des Beaux-Arts is no longer essential to the complete equipment of the American architect. During the past year the results of the special training obtained in our own schools have become very evident. The graduates are beginning to make good their place in the ranks of the profession, and the older members find that they are stimulated by a fine emulation of new blood and fresh inspiration. Almost daily new names become prominent, and new reputations are beginning to struggle with old for pre-eminence. The impulse of this new and healthy dispensation is already felt in the remotest parts of the country, and the vulgar architectural vernacular which has there prevailed is giving place to coherent and disciplined style.*

The Institute should take immediate measures to refresh itself from this influx of new and abounding life. It is most evident that these two powerful influences, the Institute and the schools, which are thus working for the advancement of architecture, should work, not apart in rivalry, but together in closer and more effective co-operation than heretofore.

To this end, I venture to suggest that, by a simple amendment of the By-Laws, the Committee on Education should include, ex-officio, all those professors and instructors of the architectural schools who are members of the Institute, and, if there are any who are not members, that they should be brought within our folds, so that this committee may act, not only as a bond of union between the Institute and the schools, but between the schools themselves; that the annual report of this committee should embrace a general statement of the work and methods of the schools, the number of pupils enrolled, and the names of those especially distinguished; and that the practical interest of the Institute in the welfare of the students should be made evident to them by the establishment of a system of Institute prizes, and, if possible, of one or more travelling scholarships, open to students of all the schools.

There are nearly 5,000 persons practising as architects in this country, and it cannot be denied that the professional practice and standing of this large body of men is made more secure, more honorable, more respected, and more remunerative by the fact that one tenth of their number is organized and united in a national Institute, which, for many years, has labored successfully to promote the artistic, scientific, and practical efficiency of the profession. It is true that the influence of the Institute is in proportion rather to the wisdom than the number of its members. *It is no less true that the Institute is organized for a far larger and a far more widely distributed membership than it at present enjoys, and that, until it has such a national membership, it cannot have its full and proper effect as an instrument for the advancement of our profession, and cannot adequately represent its dignity before the world.*

The question how our strength and resources can be best enlarged is, therefore, of the first importance. The men whom the Institute most needs are the men who most need the Institute. A late earnest appeal to the Chapters has, in several localities, been fruitful in securing many valuable members, as will be explained in the report of the Board of

Directors. The Kansas City Chapter has been rehabilitated and is restored to full affiliation with the Institute under the new By-Laws. But the strengthening of the Institute requires measures much more far-reaching. We need new Chapters in every part of our wide domain, and, within them, more members, and a much more active and efficient adjustment of their machinery to the needs of young men. No effor should be spared by the Chapters to make their meetings so attractive and so essential to the younger men that the necessity for the existence of junior societies and leagues in their neighborhood would be less apparent, and there should be no occasion for rivalry. The Institute should be especially hospitable to the graduates of the schools, and I am persuaded that if the connection between the schools and the Institute should be established on some such basis of mutual interest as has been outlined the professors would prove the most effective recruiting agents, and that their pupils on graduation would be made to consider that junior membership in a Chapter of the Institute is essential to their proper and regular advancement in the profession and a necessary preliminary step in their career as architects. The Institute should not only be the guardian of professional purity and dignity in practice, should not only advance the interests of our art and act as the fountain of professional honor, but should aim to secure a more effective unity of effort between old and young, so as to inspire our work with the strenuous spirit of our national life, and in this service to make our art distinctively stronger, truer, and more beautiful. Therefore the Institute needs in its membership not only the wisdom of age and experience, but the enthusiasm and zeal of youth, if it would keep in closer touch with the most healthy aspirations of the profession and avoid becoming the slave of its own traditions. To this end the junior members of the Chapters, recruited from draughtsmen and graduates of the schools, should be made to feel that they are wards of the Institute and essential parts of its organization, and to anticipate their advancement in due time to the successive grades of Associate membership and full Fellowship as assurances of honorable professional positions before the world. It seems to me that the Institute, under its present improved organization, would, by some such process as I have suggested, be brought into closer and more effective sympathy with the young men just entering the profession, and through such sympathy would receive at least as many benefits and advantages as it would confer.

I commend these propositions to your careful consideration; and would further propose that the Board of Directors be requested to examine into the work and methods of the most successful of the junior architectural societies or leagues, with the object of formulating from their experience a scheme of exercises and duties to be recommended in a circular to the Chapters, so that they may learn how to give greater interest and a more abundant life to their proceedings and become more active and efficient agents in the practical work which this Institute is organized to perform. Thus may be established a propaganda in the interests of a warmer comradeship, a purer practice, and a nobler art.

In considering what has been actually accomplished by our efforts during the past year, it is with especial pleasure that I refer to the fact that, under the operations of the Tarsney Act, public buildings at Norfolk, Va., Camden, N. J., and Ellis Island, New York City, are now erecting from the designs and under the care of private architects; that the New Custom House in New York and the Judiciary Building in Washington have, after fair competition, been assigned to architects capable of expressing the genius of the nation in monumental architecture; and that the Baltimore Custom House and the national buildings at Cleveland, Ohio, will probably soon be the subjects of competitive design. The work on the buildings for the Naval Academy at Annapolis and on the Government building at Chicago is in the hands of private architects. It is probable that other public monuments, especially in the West, will be open to the profession as soon as the sites shall have been vested in the United States. The office of the Supervising Architect at Washington is thus gratefully relieved from a labor which no individual genius, however strong, and no official organization, however skilful, can be sufficient adequately to perform. *But while the efforts of the Institute have thus far succeeded in opening to fair and honorable competition the designing and building of the national monuments, and have made an encouraging beginning in rendering them more worthy to represent our higher civilization in terms of art, it must not be forgotten that these opportunities have been opened to us only through the intelligent sympathy of the present Honorable Secretary of the Treasury, operating under the provisions of the Tarsney Act; and that, without the accident of this intelligent and exceptional sympathy on the part of that official, the public buildings of our country would still be manufactured by the architectural machine in the Treasury Department, with its subdivided professional responsibilities, its baleful political affiliations, and its deliberate and extravagant methods of administration. Our attempts to formulate and obtain the enactment of a law sufficient to secure for us a truly national architecture fit to represent our highest*

standards in art should not for a moment be relaxed, and our Legislative Committee on Government Architecture should be continued, maintained, and encouraged to use every honorable means to bring about this result at the earliest possible day.

I am glad to bear witness to the fact that, in the conduct of competition in general, the dignity and the highest interests of our profession have during the past year received more adequate and respectful consideration than heretofore. But it must be admitted that in many parts of our country, especially in those more remote from the great centres of activity and intelligence, the loose professional habits of many practitioners of our art still encourage the publication of "Invitations to Architects," which, though proposing competitions, in which the contestants are arbitrarily deprived of every proper safeguard, and are asked to submit themselves to conditions insulting to their self-respect and devised to secure their services at the smallest possible cost, meet with ready and humiliating acceptance. Near every such locality the Institute should maintain a Missionary Chapter to teach the primary principles of honorable practice for the benefit, not of the architects alone, but of the public.

Among the competitions of the year which have been managed in a manner creditable to the projectors, the contestants, and the judges, by far the most conspicuous and memorable is that for the laying out of the buildings and grounds of the University of California, under the "Phœbe Hearst Architectural Plan." *Though the highest award in this international competition fell to a French architect, the brilliant part borne, especially by some of the younger American contestants, is a cause for congratulation.* I should like to see this Institute, by formal resolution, recognize our indebtedness, not only to the munificent and public-spirited woman through whom this important architectural event was made possible, but to the Managing Committee for furnishing an example so conspicuous of a fairly conducted competition on a great scale, and for the courage and intelligence with which they have conceived a scheme of architecture which, in extent and importance, has not been exceeded, if it has been equalled, in modern times.

Another cause for congratulation resides in the cordial and effective alliance between painting, sculpture and architecture, as exhibited in several works of monumental importance which have reached completion during the past year. It is only by such harmonious and fruitful co-operation that the highest civilization of our times may, at length, begin to receive competent expression in art. The public is beginning to understand that the highest and noblest expressions of art, not only in permanent monuments, but in public pageants of merely temporary significance, are possible only through such a concert of effort, and architecture is glad to restore to her sisters of the brush and chisel the field of high endeavor in which the old masters found their greatest opportunities. *We especially recognize and admire the splendid service rendered by the sculptors in the decoration of the Triumphal Arch erected in New York in honor of the Navy and the victor of Manila.*

I have looked forward, gentlemen of the Institute, with especial solicitude and interest to this, your thirty-third convention, as it is the first in which, under our finally amended laws, the experiment of authorized delegations from the Chapters is to be tried; the first in which the remodelling of the Constitution and By-Laws has not presented itself as the paramount and absorbing topic of report and discussion; and practically the first in which the Institute has given to it the privilege and opportunity of considering at peace and without fear of interruption subjects related to the highest interests of the profession.

If, after these many years of experiment, we have at length reached an era of tranquil and prosperous development, let us realize that the best use we can make of this peace is to comprehend and to assume all the grave responsibilities which belong to the undisputed position of the Institute as the national representative and protector of a great profession and a greater art.

You may be sure that the civilized world will receive with peculiar interest all that we may have to give forth in the elucidation of the strange and unprecedented conditions under which a rich and prosperous nation, unembarrassed by patriotic traditions of art, is developing style; that it will eagerly hear all that we may have to say on the practical applications of science to architecture, on the progress of invention in respect to building, on the discovery of new materials and new methods and their effect upon our art, and on the incidents of our unimaginable progress in the future. We alone are in position to influence the expression of the immense energies of our nation in architecture. Let us endeavor adequately to fulfil these duties.

I hope I may be permitted to close this address with a brief personal statement. When at the last convention you saw fit to make me President of the Institute, I received the unexpected honor as an expression of consideration and respect for one whose connection with the Institute began at its first conception forty-seven years ago. Recalling the brilliant services of my old friends and predecessors in this office, I undertook its responsibilities with doubts and sincere misgivings. But as the culmination of a professional career,

now in the course of nature drawing towards its close, and as a most precious testimonial of the good will and kindly feeling of my professional fellows, the honor was very grateful to me, and I now resign it with a deep appreciation of your generous confidence. If, possibly, it may be the purpose of my friends to propose my name for an election to a second term, as permitted by the By-Laws and as customary in your practice, I must with gratitude decline the compliment, as I have in contemplation a long visit of study and observation in Europe. *I sincerely trust that in choosing my successor you may be wisely guided, and that he will receive the office with the consciousness that its responsibilities have increased and are increasing with time, and that a merely perfunctory consideration of it will delay the development of the great future of the Institute.*

A LETTER BY ERNEST FLAGG

FROM THE SYMPOSIUM PUBLISHED IN THE T-SQUARE CLUB CATALOGUE, 1899

"SIR:—You ask me, 'Do you yet see any signs to indicate the development of an unaffected style of architecture in America?' An architectural style is invariably the result of an evolution and is therefore necessarily affected by what went before. I do see, however, what appear to me unmistakable signs to indicate that such an evolution along logical lines is about to take place here, an evolution which I am convinced will result in the formation of a distinctly national, ever-changing, that is to say, live, style of architecture.

"Our architecture is soon to pass through, I may say it has already entered upon, the first stage of a most important crisis. Heretofore we have had, and at the present time we have, no such thing as American architecture, though we have architecture in America. All the fashions and phases through which it has passed have been importations, and all, with the exception of the Colonial period, have been illogical, and therefore not lasting. The true principles of good taste in design, which seem to have guided our Colonial architects, unfortunately did not take root deep enough to long survive the shock of our separation from the mother country. Since then we have imported fashions, losing sight of the principles the use of which resulted in those fashions—principles which, if we could have retained them, would have given us fashions of our own, in other words, a national style.

"A person who takes a broad look at the field to-day will discern, amid all the confusion, two forces warring with each other; the one making for, and the other against, the formation of an architecture of our own. The adherents of the former are yet comparatively few and feeble, but certain of their ground, determined and endowed with the fire of youth.

"The adherents of the latter, representing, as they do, the conditions which have prevailed here since the Revolution, are more numerous, but are wavering, happily soon to fall. For one of these forces must triumph over the other, and no one who appreciates the American character at its true worth can doubt for a moment which it will be.

"One of these forces may be called archæological; it is founded upon the dry bones of the past, and in general stands for the unthinking, unreasoning imitation of foreign buildings and ancient styles which were out of date and abandoned by the people who produced them centuries ago, which have nothing to do with modern ideas, and the imitation of which for our use is inconsistent with the dictates of common sense. The Chicago Exhibition was a characteristic product of these methods. The love for this sort of thing, not the thing itself, be it understood, but the modern imitation of it, is fostered by a sickly sentimentalism and a love for the picturesque divorced from reason, which to satisfy its unhealthy longings would stamp out all virility and substitute imitation for invention in design. In this same class must be included that great body of self-styled architects who, innocent of a knowledge of the first principles of the art, having never been taught, think they are called upon to do something wonderful and succeed in doing it.

"It is not by this road that we shall arrive at a national style.

"The other force to which I have referred may be called architectural, for it has for its aim the introduction into our architecture the true living spirit of the art and the age, without which it can never be a live national art. I mean the introduction of modern ideas, modern forms, modern methods adapted to the life, habits, modes of thought, resources and appliances of the day. It would draw the good, that is to say, the spirit, from the art of all times and all nations and apply it to modern uses in modern ways. It would make use of modern inventions and all the resources which modern science has placed at the

disposal of the architect, which, if used logically that is, with the aid of reason, will call for new, fresh forms, for the thought and invention which this implies, and thus call into play the highest gifts with which we are endowed.

"Its adherents are being taught the true principles of design by the greatest masters of the most artistic nation of Europe. And these principles are bound to take root here because they are logical, reasonable, right and true. In time they will produce their legitimate result, and we shall have an architecture of our own.

"The movement is young, its adherents are young, and they have the faults of youth. They are perhaps a little arrogant and self-confident, they assume too much, think they are the elect, and that the mantles of the masters have fallen upon them. Many of them make poor work of what they have learned. All are inclined to imitate the architecture of their masters, which is natural and harmless, for it cannot be lasting, and we must have some point of departure. Many of them lose sight of what is good in the work of those with whom they do not agree, and are disliked in consequence.

"It is not, therefore, to be wondered at that the true significance of the movement is not always understood. It is not surprising that, looking at the surface, some take it to be an attempt to Gallicize American art and regard it as a passing fashion, like those which have preceded it. Nor is it surprising that some regard with distrust a movement which they do not altogether comprehend. There are those who, unacquainted with the principles which lie beneath the surface, make light of a movement which, in spite of its apparent contradictions and inconsistencies, is destined to be productive of the most far-reaching and momentous consequences to American art."

EXTRACT FROM THE CLEVELAND ARCHITECTURAL CLUB CATALOGUE, 1900

HERBERT B. BRIGGS, EDITOR

"TO the Architectural Club the 'Technical Club' rooms mean more than a home, for they made possible the entertainment by it of the representatives from the architectural clubs and kindred organizations of the United States and Canada, who, on June 3, 1899, organized the Architectural League of America.

"Here in the assembly room gathered the men who represent the younger brawn and sinew of the New World's architectural profession. Here were presented the papers, addresses and discussions which preceded the act of organization. Here plans for the future were carefully considered and promulgated. Here was read that memorable letter of greeting and encouragement from Mr. Louis H. Sullivan, of Chicago, one of the pioneers in the true development of a national architecture.

* * * * *

"The first year of the League has been largely an experimental one, some mistakes have been made, the exhibition circuit has not run as smoothly as it will when the system is thoroughly perfected; in tangible results very little can be shown; but, in the idea started, the acquaintances formed, the experiences, the mistakes, the lessons of the year's exhibition circuit, and in the concentrated thought of many minds upon ways and means for its improvement and development, a most decided and important forward step has been taken. The coming Chicago Convention will show results that the Cleveland Convention could not possibly have developed.

"The Cleveland Club hereby reaffirms its allegiance to the Architectural League of America."

CHARLES FOLLEN McKIM

ARCHITECT

THERE should be no hesitation in discussing the work of a living architect, for, no matter how it may be in other professions, an architect's achievements are of such a durable nature that, when once completed, they stand before the modern critic just as they will stand—

"When Earth's last picture is painted, and the tubes are twisted and dried,
When the oldest colors have faded, and the youngest critic has died."

The subject of this biographical sketch is now but fifty-two, being born in Chester County, Pa., August 24, 1847. At the age of twenty he had completed his academic training in America by graduating from the Harvard Scientific School. Then he spent three years in the Ecole des Beaux-Arts, and returned to study under a New York architect. Upon entering professional life in 1880, he became partner of Messrs. William R. Mead and Stanford White. Mr. McKim is singled out for this sketch more on account of deeds that extend beyond the office and draughting room, than because he merits an unequal share of the praise due the firm. Beside being an architect, he is a clubman, a connoisseur and a patron of art.

The results of this firm's labor and thought, now scattered over the entire country, comprise university buildings, public libraries, churches, club houses, music halls, hotels and office buildings. The Century, Metropolitan, University and Harvard club houses in New York, and the Algonquin, in Boston, were designed under the watchful eye of Mr. McKim. His libraries are the most monumental of his work, and speak loudest of the firm's ability.

By the use of most exquisite Italian and classic ornament, by the importation of rich marbles and old art iron work, and by adaptation of ancient forms, McKim's work has had a very decided direction. We have grown more critical, more sensitive as the century has progressed, and optical refinements, such as existed in the horizontal curves of the Parthenon, have been reproduced in the Columbia Library, thus acknowledging the return of the refined Greek sense of beauty, for these characteristics of design have been noted by some unconsciously, by others wisely. McKim's method of suiting foreign successes to American needs has given an impetus to archæological research, and demonstrated to us the riches of other architectures, never to be wholly acquired after years of academic training.

That such efforts toward the realization of the beautiful have been appreciated has been lately shown by a competition held in a contemporary architectural magazine. Three of the ten buildings, voted for by the subscribers as the most beautiful in America, were designed by McKim, Mead & White. This is even a higher estimate when we realize that two of the remaining seven were not of the present generation—the Capitol at Washington and Trinity Church, New York City.

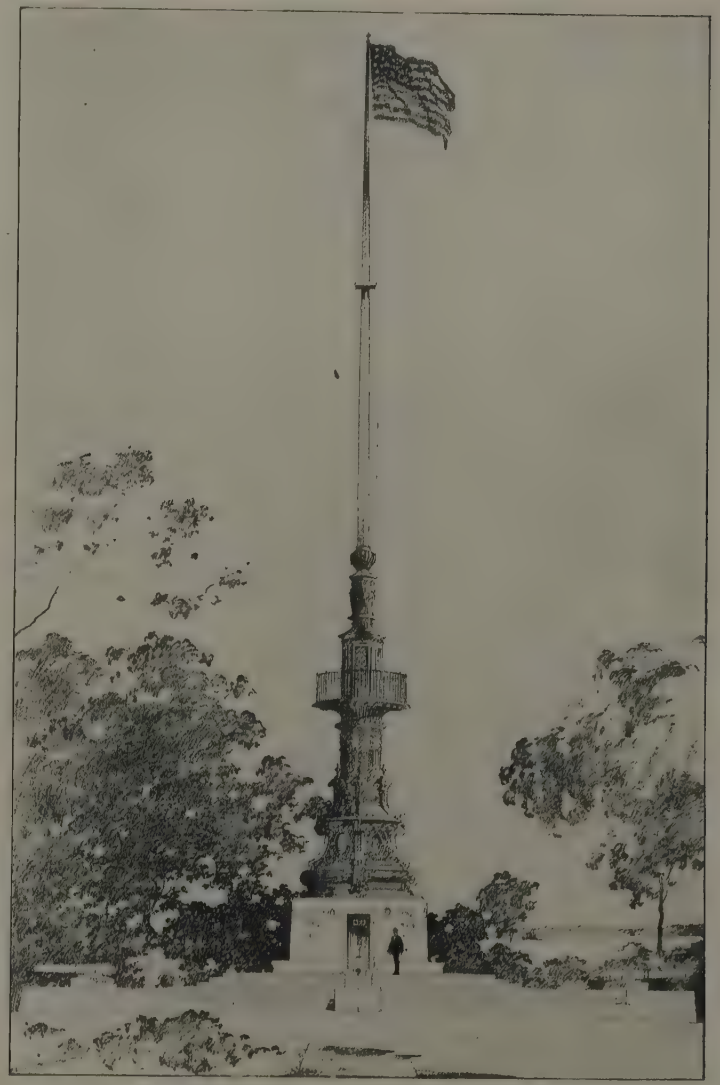
Whatever criticism has been made at length on the use of precedent in their buildings, separately considered, it must be acknowledged that the firm of McKim, Mead & White have always possessed an exact estimate of the value of ancient forms as stimulants to the imagination. Theirs is a method of selection—a choosing of the beautiful and useful—a rejecting of the inartistic and commonplace of former architectures. It is not, as some would suggest, a blind groping after a harmonious effect, but it is marked by the scientific element that distinguishes the artist from the artisan. They seem able "out of a senseless Nothing to provoke a conscious Something." Granting that several of the best examples of other periods have been bodily transplanted in America, such adaptations have taught them, in their maturer work, to add soul and grace to purely modern products.

With all such efforts to relate the past to the present, Mr. McKim's interest in the progress of the world about him has been paramount. By introducing mural decoration into America he offered opportunities for developing the genius of Sargent and Abbey. Equally great sculptors, such as St. Gaudens and Martiny, have profited by him. He, among the few, was sincere enough to acknowledge the art in MacMonnies' "Bacchante," above the clamor of falsely Puritanic opinions. Such is his attitude toward the æsthetic tendencies of the present. As friend and patron of Columbia University, and as founder of the American School at Rome, he must be accorded the highest praise as a benefactor of art in a most material way. His name is the watchword of those who are carrying the torch of architectural art a few paces forward into the future. He stands forth a worthy example, little followed in these hurried days.

AS UNUSUAL AS IT IS REFRESHING—A COMPETITION FREE FROM SPURIOUS FRENCH ORNAMENT

From the American Architect

SHEPLEY, RUTAN & COOLIDGE, ARCHITECTS

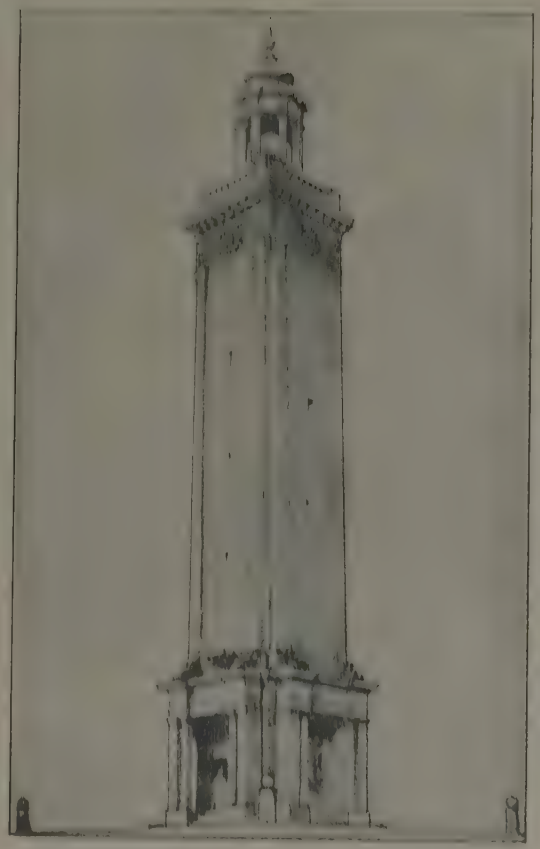


CABOT, EVERETT & MEAD, ARCHITECTS

COMPETITIVE DESIGNS FOR A MONUMENT TO BE ERECTED BY THE STATE AT DORCHESTER HEIGHTS MASS

AS UNUSUAL AS IT IS REFRESHING A COMPETITION FREE FROM SPURIOUS FRENCH ORNAMENT

From The Brickbuilder



R. CLIPSTON STURGIS, ARCHITECT

PEABODY & STEARNS, ARCHITECTS

CRAM, GOODHUE & FERGUSON, ARCHITECTS

COMPETITIVE DESIGNS FOR A MONUMENT TO BE ERECTED BY THE STATE AT DORCHESTER HEIGHTS, MASS.

SUCCESSFUL DESIGN

482054

ART IN AMERICA

REPRINTED FROM THE "AMERICAN ARCHITECT," JUNE 3, 1899

FOLLOWING are some portions of an interesting and striking address made by Brooks Adams at the joint annual dinner of the National Sculpture Society and of the National Society of Mural Painters in New York:

"*Mr. President, Ladies and Gentlemen:*

"My pleasure at meeting you here to-night is damped by my diffidence in attempting to address so distinguished an audience on any subject akin to art, and yet I find a consolation in the thought that perhaps even my words may be of some avail, *since I hope I represent the body of our people, and it has ever been the function of the artist and the poet to give expression to the popular aspiration of their age.*

"Fortune has led me toward a wandering life, and, like other wanderers, I am prone to compare the countries which I see. I am sure I do not err in saying that as year by year I return to Western Europe I mark a subtile change; the energy with which those nations palpitated when I was a boy is ebbing, and with the national vitality ebbs the national art. The form may survive, but the fire which quickened the form is flickering low. Each year on returning home I note the exact converse. *Our society is gathering momentum, and as it surges onward our art gains dignity and scope. Well do I remember when our fathers thought this land a barren soil which could never nurture the architect and the sculptor, and yet, as I glance about me now, I see we lead the van. Since the medieval Frenchmen tinted the rose of Rheims no such color has glowed in glass as in the windows of John La Farge; no nobler statues are carved than those conceived by St. Gaudens; while in power and technique no painting or etching excels that of Whistler and of Sargent. Lastly, in architecture we stand, in some respects, alone. In ingenuity and daring we have few rivals, but architecture is a great subject, and it is of that I chiefly wish to speak.*

"Passing over such effects as those made at Chicago, which were ephemeral, and confining myself to durable monuments, I will take the new Library of Congress to illustrate my meaning. Now, I am a literary man; books are my trade, and in talking of a library I speak of what I understand. I affirm that as a workshop this building approaches perfection. It is ample, it is light, it is convenient, while in rapidity of service it can hardly be excelled. In the National Library of Paris it costs an hour to get a book, in the British Museum half an hour, in Washington five minutes. In Paris and London one works in dark and gloomy rooms, often crowded to excess. In Washington the reading rooms are numerous, cheerful and comfortable. All this and more may be said of the practical side of this building; but is utility all that a nation may demand from artists? This year forms a grave epoch in our national life, and to-night I would speak gravely. *I apprehend that we stand upon the brink of a new era, when a rising tide of national feeling will demand a more serious form of artistic expression, especially in our public monuments. I return to the Library to explain myself. The plan of the structure is good, but the plan of our building is apt to be but a skeleton—to find the lip we often have to seek the decoration. The habit of our artists is to speak through ornament, and, to me at least, ornament has been the reproach of American art. It has been the reproach because it has been redolent of money.*

"How fashionable has it been to copy foreign masterpieces, without regard to their meaning, simply as a toy. Sometimes we have found a model in a Hindoo temple, sometimes in a Gothic shrine, and what has taken our fancy we have adapted to strange uses, as a savage adapts a white man's clothes. Our chief preoccupation seems to have been to produce the effect of wealth, to exult in gold and marble, and elaborate carving, only for display. *Doubtless in the Library of Congress there are individual works of merit, but the whole lacks gravity and unity, and smacks of ostentation. If we have nothing more than this to say, no tale to tell save that we once were rich, then shall we leave nothing behind us which will endure. Those who follow us will forget us.*

"*Artistically our civilization will have failed. For my part, however, I believe that we have much else to say, and that the hour when you shall say it is at hand.*

"We have only to look back into the mirror. Turn for an instant to Rome. The Romans, too, were rich and ostentatious; but what man of feeling has ever cared for the vulgar veneering of the baths of Caracalla or the tiers of bastard Greek pilasters, one above another, against art, the brick core of an amphitheatre? Posterity has

recognized the coarse and sordid side of the Roman plutocrat, but happily in Rome there was something beside plutocracy. What extorted the admiration of our ancestors, and what extorts our own, is the sweep of the aqueduct striding across the Campagna, or the highway on which the legions marched, pointing straight to its goal, as inexorably as destiny. Whose heart has not kindled with enthusiasm before the arch which tells us of the nation's triumph or the column to commemorate the glory of the victor? *These great works are as eloquent to us to-day as to the men who reared them, for they tell of passions which cannot be vulgarized, and they speak a language which shall never die.*

"*I ask you, American artists, have we no national life which fires your imagination and stirs your blood? I tell you this continent is quivering with an energy beside which the energy of Rome is as the shock of the galley to that of the battleship. I feel it about me on every hand; our people are possessed with a premonition of their destiny.*

"I was in Puerto Rico last February, and one sultry morning, strolling upon the ramparts of San Juan, I fell upon a regiment of regular infantry at drill. I suppose three quarters of that regiment were volunteers of a few months' service; they did not look like any troops I ever saw; they were rough fellows in blue shirts and slouch hats, and they did not line up as regularly as I have seen men do in Germany and England. But I watched them finish their parade, and as they marched off the ground I knew that in all my life I had never felt such power.

"Only the other day I travelled from Pittsburgh to New York, and from New York to Albany, and in this whole round globe there is no sight which can compare. *That great artery through which throbs the life-blood of this nation is to what has existed elsewhere as the Hudson is to the Thames. We must accept the world as we find it. Probably mankind has lost the passionate devotion which created Chartres and Bourges; that magic instinct for form which was the heritage of the Greek has died, but one great emotion still remains to us; we have a country, and we have the sense of power which made the dignity and majesty of Rome. That is the emotion which is destined, if we survive and flourish, to be the dominant instinct of our land. That emotion shall, I trust, become incarnate through you.*

"*Gentlemen, it lies with you to give this passion, which I believe to be one of the noblest which can inflame the human mind, befitting expression; it lies with you to clothe the aspirations of your generation in color, in marble and in bronze; it is for you to conceive and execute memorials which shall commemorate our empire. And I, for one, believe in you, as I believe in our race, our soldiers and our destiny, and I believe that when the hour of our decay shall come you will have raised to the honor and glory of your country monuments as eloquent and as strong as those which still make live before us the triumphs on the Tiber.*"

EXTRACT FROM THE DETROIT ARCHITECTURAL CLUB CATALOGUE, 1900

FRANCIS S. SWALES, EDITOR

"THE principal object for which the Detroit Architectural Club exists is the advancement of architecture and the allied arts.

"For the improvement of its members, meetings are held regularly, at which lectures are delivered, matters of interest are discussed and classes are conducted. We realize, however, that no great advancement can be made, and that the motto, "progress before precedent," adopted by the Architectural League of America—of which the Detroit Architectural Club is a chapter—cannot be upheld without the intelligent appreciation of the public. In presenting to the people of Detroit this and future exhibitions, we are making an effort to bring before them the best work being produced, both in the United States and Europe, to the end that interested laymen may note the progress of architecture and architects, and by giving to capable men their discriminating encouragement afford them one of the artists' greatest rewards."

FROM GENERATION TO GENERATION

BY CHARLES GRAFLEY

THE ARCHITECTURAL SCHOOL FROM THE ARCHITECT'S STANDPOINT

BY GEORGE R. DEAN

Delivered at the banquet tendered by the Cleveland Architectural Club to the visiting delegates to the first convention of the Architectural League of America.

THE practice of architecture resolves itself into the proper handling of any problem in building.

The ideal architect is a poet, a dreamer of dreams, a builder of air castles, with the technical ability to reproduce those visions in lasting material.

He is able to see his building completed; he sees the plan, the arrangement of part to part, the suitability to purpose, the simplicity of cause and effect. He sees the component parts of materials, he paints the walls in colors, he carves the caps of columns, he models cornices, he stains the glass in the windows, forms, colors; shadows and highlights come and go. He rejects, adopts, invents, and brings forth a unit, a whole, a harmony.

It is his right, given, in the same degree, to no other artist, to show what he has discovered of beauty in the forms of nature. The entire earth is before him; its animal, vegetable and mineral kingdoms abound in forms of surpassing loveliness.

The trained mind is able to see deeper into the character of these forms, to search out the dominant quality, to separate the dross from the metal and put before the toiler in other fields the product of his toil.

No other art has such possibilities; it is absolutely limitless. There is space on a single building for the study of a lifetime. It would be to the everlasting glory of an architect to reduce one form to the perfection attained by the Egyptian who conceived the lion, or the Greek who modelled the palm.

Do we pay the painter to slavishly copy for us the works of Michael Angelo? No, we demand that he go forth and search and toil and show us something which he alone has seen; to trace for us one thread in the intricate mesh of nature. This, then, is the goal of the student.

It is generally conceded that the architectural school does not and cannot produce the practising architect; that the business, and to a great extent the technical side, must be learned through a certain experience. This experience the student acquires during that period wherein he is a draughtsman. Since the draughtsman is the only step between the school and the architect, the student should be a draughtsman at the time he leaves the school.

It is by the draughtsman, the product of the school, that the architect judges of the school.

It is the province of the draughtsman to assist the architect in the assembling of his construction, to work out its minor details, to play the part of the actor, to put himself in the place of the architect and carry out generalities. He must be so constructed that he is able to see something of the whole, to grasp something of the situation, to catch the keynote and never cause a discord. It is the province of the school to so construct him.

It is the privilege of the architect to nourish and train him, to broaden his experience, to show him the refinements and the technicalities, to teach him to grasp the simple whole.

The first truth that the school should instil in the mind of the student is the necessity to see in the solid; he must ever deal in the third dimension, not only in its beginning and end out throughout its entire length, to feel the mass; he must see further into the building than the color on the surface of the Whatman paper; the 45° wash is not to show him the depth of the angle or the projection of the cornice; it is his method of expressing his thoughts to others. This brings us to another great object of the school—draughtsmanship. Since the architect does not himself reduce his vision to earthly materials, he must have a language. It must be a language clear and concise, yet capable of most varied expression. This language is for a purpose; it is the medium between the idea and the reality. Any tricks practised, any play on words will lead astray the intelligent artist, as well as the architect himself.

Since he must begin to think from the solid, so he must begin to draw from the solid; since his visions are to be ideal, he must draw from ideal subjects.

His architecture is to have continuity to express growth, refinement and nobility. Subjects expressing these characteristics should ever be put before him.

Nowhere can he find examples so good as those in nature. The architect who has learned how well nature knits together the various portions of her creations, how a certain character, a feeling, takes possession of a plant from root to blossom, how it carries itself throughout an animal, how each mineral has its characteristic

crystal, will never be able to produce the conglomerate so universally perpetrated.

The architect who truly knows the pine and oak tree, who has studied and drawn them, who has had the character and growth brought home, is incapable of dreaming a dream of ugliness.

The architect who knows and loves the lily and anemone, has been taught to draw their essential qualities, is incapable of conceiving an ornament of vulgar character.

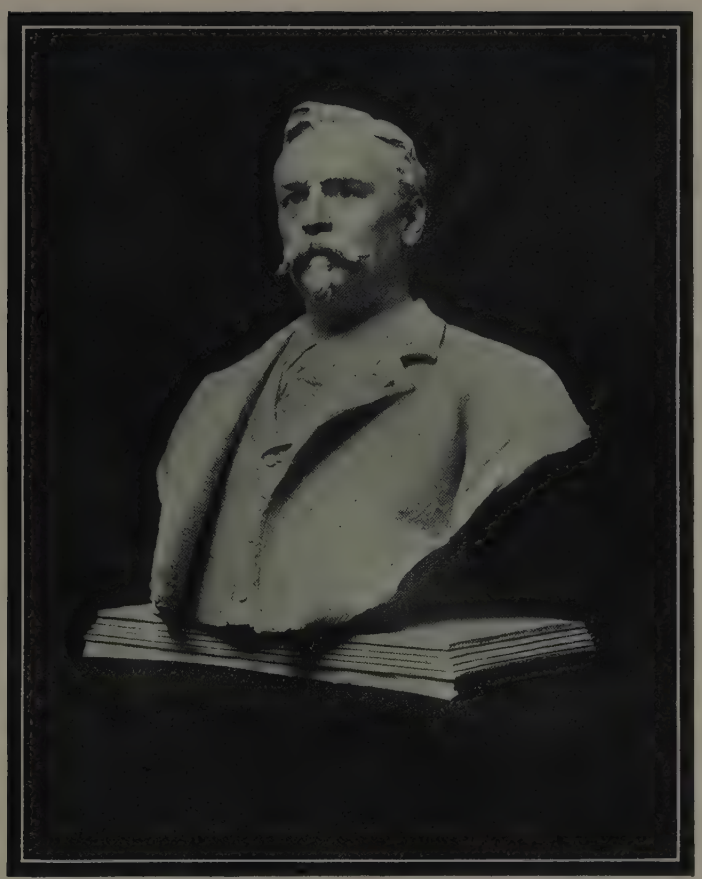
During his school period, to still further sharpen his sensibilities, to make him more quick to detect discord, to know harmony, let him study color, but let him get it from the true source.

The architect who knows the woods and fields will be incapable of sky pink and baby blue sentimentalities, as well as the quivering horrors daily thrust upon us.

The question of materials should obtain its share of attention. The student should have a consciousness of the different textures, as well as the bodily construction of material, that the treatment should vary with the material, that wood should not appear to be moulded, that iron should not appear to be carved; that the methods of construction vary with materials, and the principles governing this construction should be put before him.

We, the architects of to-day, were not so trained. Whatever of this we possess we have fought for, scrambling back over text-books of dogmas and ruins of Gothic, Roman and Greek architecture. We went into offices with magnificent ideas of these in our minds. Some of us have had the opportunity to construct them to the utter damnation of the art and the agony of the public. For the sake of that thing which lives forever let us give the student of the next generation a school which will start him in accord with nature, for with her he will have to deal.

I believe that the study of the various styles of architecture with the intention of using them in practice is productive of conglomeration and lack of continuity. I believe that the study of one style of architecture with the intention of using it in practice is productive of absolute death. I believe that the study of the vital styles of architecture with the idea of finding wherein they met the requirements of their periods and the processes of their perfection, productive of mental development and general intelligence. (Applause.)



RICHARD MORRIS HUNT

(1828-1895)

THREE men who bear the name of Hunt must be placed on the list of those who reached the highest ideals of Art in the Nineteenth Century. William Holman Hunt led that school of idealizing painters called Pre-Raphaelites; William Morris Hunt was a noted American artist, a pupil of Contune and Millet; and Richard Morris Hunt, brother of the American artist, was one of the greatest architects that the United States has ever produced. It would be an idle and fruitless discussion that would seek to determine the relative value of these three lives, but we must not overlook the fact that, although the painter's canvas may rest on the walls of mansions and art galleries, perpetuating his name for many years, the work of Richard Morris Hunt must outlive them all and speak to an ever-increasing audience in each generation that is to come.

The mere recital of his life events will demonstrate what volumes of well-deserved praise would but feebly give. He was born in Brattleborough, Vt., October 31, 1828, of Jonathan Hunt, M.C., and upon his father's death was sent to school in Boston. Graduating from the Boston High School in 1843, he went to Switzerland in 1844, and entered the atelier of Samuel Darier, at Geneva, in the following year. In the same year he became a pupil of Hector Lefuel, at Paris, and in 1846 was admitted to the Ecole des Beaux-Arts. Here his studies lasted ten years, during which time he travelled in Europe, Asia Minor and Egypt. In 1854 Lefuel was given charge of the new work on the Louvre. Under his direction, Hunt, as Inspecteur des Travaux, designed the Pavillon de la Bibliothèque, opposite the Palais Royal. He returned to America in 1855 and opened an atelier on the plan of the French architectural ones. After that he was engaged in the extension of the Capitol at Washington and settled down to an independent professional career in New York.

He was President of the American Institute of Architects and of the New York Chapter. He was made Honorary and Corresponding Member of the Académie des Beaux-Arts, Institut de France, in 1882; Chevalier de la Legion d'Honneur in 1884 and Member of the Société Centrale des Architectes Français in 1886. He was elected Honorary and Corresponding Member of the Royal Institute of British Architects in 1886, and of the Ingenieur and Architecten Verein, of Vienna, in 1887. Harvard conferred the honorary degree of LL.D. upon him in 1892, being the first architect so honored. He became Academician of St. Luke's, Rome, in the same year—the first American in that position ; was awarded the Gold Medal of the Royal Institute of British Architects in 1893 ; and later in the same year was nominated Associate Member of the Institute of France, of which Franklin had been the only other American member. He served on juries of the Exposition Universelle, Paris, 1867 ; of the Centennial Exposition, Philadelphia, 1876; and of the Columbian Exposition, Chicago, 1893. After an illness of two weeks he died at Newport, July 31, 1895.

As a man, Richard Morris Hunt was a picturesque figure, stalwart for his height, with something in his carriage and manner of speech that made you suspect the military officer, rather than the architect. His handsome head conveyed an expression of stateliness at times, but in the main Hunt was extraordinarily vivacious, almost a Frenchman in some of his quick passages of talk, and the talk itself was explosive. Most characteristic was his aggressive and forceful enthusiasm. The bust that heads this article is by Daniel C. French, and is taken from the Central Park Monument erected in his memory through private subscriptions of the arts societies of New York City. He is the first architect in the United States to be honored in such a manner.

To Richard Morris Hunt is also due the great movement toward broader architectural training, represented by nearly one hundred advanced American students all the time in Paris, either competing for admission to the Ecole des Beaux-Arts or already in the school. Moreover, he was the chief mover in the project of establishing the Prix de Reconnaisance, or Prix Americaine, as the Frenchmen term it, which is open to French students alone and stands as a perpetual recognition of French liberality in admitting the entire world to her school of art. And we must not overlook the powerful influence that Hunt exerted upon American architecture. Richardson's power was that of a stylist, and therefore personal and limited. Hunt's power is continual, for it represented a principle. It was successful in giving to American architecture that purpose, design and attention to academic principles which were entirely lacking before this New Englander brought back to his native country the lessons France had learned. His life and reputation will live and even increase with time.

From "Gazette des Beaux-Arts"

THE MUNICIPAL BUILDING PROBLEM IN THE CITY OF CLEVELAND

BY HERBERT B. BRIGGS
Chairman of the Current Work Committee of the Cleveland Architectural Club

THE municipal art idea, the germ that is to regenerate the American city, has taken root. Upon every hand the layman citizen is beginning to traverse the route that the American architect, the artist, the sculptor and the landscape architect have long since trod, with the feeling that it only led to the ideal, the utopian, and not to realization. As the citizen broadens his view, the air-castles of the architect and his confreres take tangible form. In these days of intense commercialism and bitter competition, it is a hopeful sign. It foreshadows a broadening public mind, it appeals to the finer and truer sensibilities of man, and it makes possible an object-lesson education to the masses.

Cleveland, with her sister cities, east, west, south and north, is awakening to her possibilities. She is conservative. Her capitalists make investments carefully. Her progress, along many lines, has been painfully slow. Her population shows a healthy, steady increase. She went through 1893–4–5 and 6 without a bank failure, and comparatively few business failures. She was slowly evolved from the *town* to the *city*. Her commercial buildings have developed from the two-, three- and four-story office building to the modern, fire-proof, sixteen story idea, whose vital force is electricity. She has ever been a city of homes, those of the detached house and spacious lawn. Cleveland and Euclid Avenue, names inseparable! Her magnificent park and boulevard system, started some six or seven years ago, and yet incomplete, stand among the best of the country. Her natural location upon Lake Erie, added to the fact that she is the largest city in the State, makes her the commercial city of Ohio, and she has already taken the initiatory steps toward making herself the city of municipal art, of not only Ohio, but the Middle West.

Such is Cleveland. Born from the hardy, education-loving pioneer stock of the Connecticut Western Reserve, she has grown a healthy growth, and as she enters upon the second hundred years of her life she feels the need of better, larger, more convenient and more artistic buildings in which to house and transact the varied municipal, governmental, educational, art and civic functions.

The conveniences of the century gone for this work are inadequate to the demands of the city and county governments, and in meeting these demands it has been determined that the purely utilitarian shall not predominate, but that the artistic and æsthetic side will be given due consideration, not alone for the buildings themselves, but for their location and relation one to another.

The buildings now needed and for which provision has already been made, in one form or another, are: a government building, city hall, public library and a county court house and jail. Other buildings which will eventually enter into the problem are: the Case Library, an auditorium and the Union Railway Station.

Two million five hundred thousand dollars have been voted by Congress for the government building, which will be located upon the site of the present building, and that of the Case building, occupying the block bounded by the public square, Superior, Wood and Rockwell Streets upon the east side of the square.

A bond issue has been authorized by the State Legislature and a Building Commission appointed to build a much-needed city hall. The present building is a rented one. Politics prevents immediate commencement of this structure.

The Public Library Board stands ready, with the authority to issue bonds, to take the preliminary steps toward the new library building, but is wisely waiting to group this building with the others.

In 1898 a County Court House Commission and a bond issue to meet the cost of the erection of the court house were authorized by the Legislature. Upon the appointment of the Commission it was declared to be unconstitutional. No action has since been taken, but the great need for better facilities in this department will compel early action.

Case Library, a quasi-public institution, will be driven from its present home when the Government begins its building. Its trustees are broad-minded men, and want to make this library a part of the grouping system.

Cleveland is without a large and convenient public auditorium, and when this building is erected it will, without doubt, be made one of the features of this great municipal art idea.

The railroads centering in Cleveland have for many years been considering the erection of a modern Union Railway Station, and have inti-

mated that they would be pleased to make this building, if possible, a feature of the group.

An art museum will soon be built in Cleveland, but present plans, unfortunately, make provision to locate this building by itself in Wade Park, some four miles from the centre of the city.

From the foregoing, it is seen that Cleveland has an opportunity. The necessity for the buildings is germinating the group idea and crystallizing public opinion for it.

In March, 1895, the Cleveland Architectural Club held a competition upon the "Grouping of Cleveland's Public Buildings," which was given favorable newspaper comment, but accomplished little in a public way. Little as was actually accomplished at the time, the Club builded wiser than it knew, for it had fortunately chosen as one of the judges of the competition one of Cleveland's foremost citizens, the man who afterward became a member of the Public Library Board, in which position he has done much to bring the Board to its present status upon the group question, and who, in 1898, introduced a resolution in the Cleveland Chamber of Commerce which created the "Committee on Grouping Plan for Public Buildings." He was intensely interested in the competition at the time, and his interest in the idea has never grown less.

In January, 1899, the Club held another competition upon the same subject. When the drawings were hung, a public meeting was held, to which were invited the members of the various boards and commissions. The drawings were carefully explained, commending and criticising, keeping to the idea in its abstract form and stimulating the then small sentiment in its favor. Addresses, in a favorable vein, were made by several of the city's leading citizens. Following this meeting the drawings were placed upon public exhibition at Case Library, where hundreds inspected them.

Throughout that winter the Club continued the work of enlightening and educating the public by talks given by its members, before men's leagues and similar organizations, using the competition drawings for illustration.

An address, by Mr. H. K. Bush-Brown, of New York, at the time of the Convention of the Architectural League of America in June, 1899, was made a public one through the courtesy of the Chamber of Commerce, and was listened to by a representative and appreciative audience of Cleveland's best citizens.

Later, in 1899, Mr. John M. Carrère, of New York, upon the invitation of the Chamber of Commerce, delivered an illustrated lecture upon the same subject, which served to increase the sentiment favorable to the new movement.

January 2, 1899, the Cleveland Chamber of Commerce created its Committee on "Grouping Plans for Public Buildings," naming as members of the committee five of the city's most public-spirited men. The committee at once organized and conferred with the commissions and boards having in charge the erection of the public structures, finding that all were favorable to the group idea. Encouraged by this, it formed a consultive body, consisting of the committee and representatives from the following boards: Board of Education, Case Library Trustees, City Hall Commission, Court House Commission, Library Board and the Park Board.

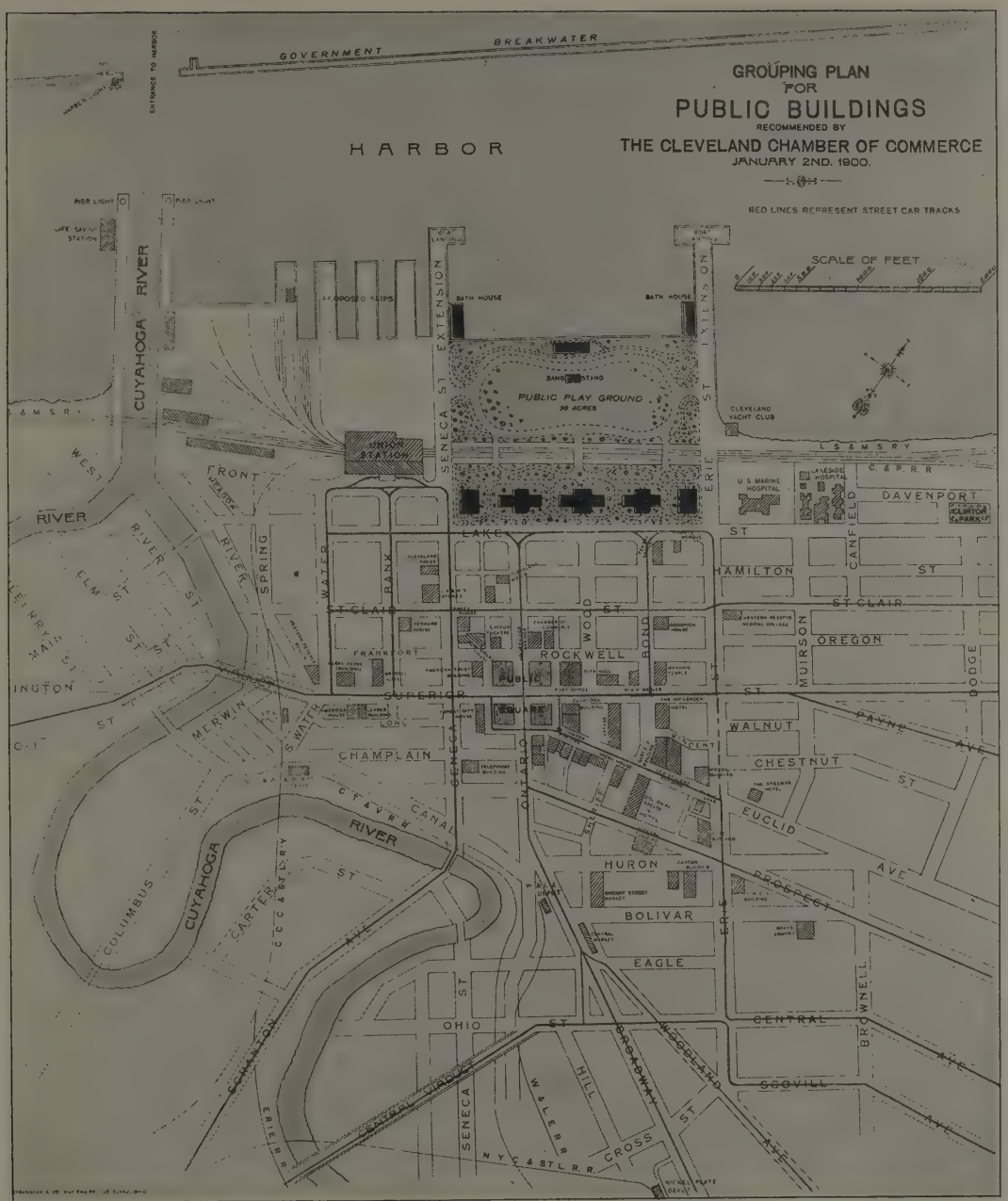
Quoting from the report of the committee, which was unanimously adopted by the Chamber, December 19, 1899:

"Many locations and plans have been suggested, but it had been deemed wise to favor no one of them, your committee's thought ever being to first convince people of the desirability of the idea, avoiding, if possible, the antagonism of those who might be particularly favorable to any specific site or plan."

The Public and Case Library Boards practically decided that they must begin the construction of their buildings, which decided the committee upon declaring for a particular site as follows:

"The site suggested takes in the land bounded on the west by Seneca Street, on the east by Erie Street, on the south by Lake Street and on the north by Summit Street or Lake View Park. This block is now far from attractive, or useful, or valuable, though situated in the heart of the city and on the lake front. It adjoins one of our public parks, which can thus be utilized, without any additional expense for land, to form the necessary environment or frame absolutely needed to set off a noble building. It is flanked on the east by the Government Hospital Grounds and the Lakeside Hospital. On the west it could be connected by a high-level driveway or boulevard with Water Street, thence to the viaduct and the new boulevard to Edgewater Park; thus making it a link in our magnificent scheme of parks and boulevards. It is on the lake front, that distinguishing and attractive feature of our city, the advantages of which have been sadly and incomprehensibly neglected in the past.

"It will put our library, our city and county buildings and possibly our public auditorium in the very heart of the city, and on its most beautiful and commanding site. Broad streets, 100 feet wide, running north and south, connect it with the rest of the city. It will be convenient to the new Union Railway Station, which will doubtless be built in the near future in the fine



manner characteristic of modern passenger stations and which will also practically form a part of this noble group.

"This site destroys no existing structures of importance; it does not take at great expense any section of the city already well utilized; but instead, it makes an unsightly section beautiful and transforms it into a notable monument of usefulness and of art, and, most important of all, it maintains practically the present business centre.

"You will notice by the sketch that the lake north of this site is filled in and converted into a park or recreation ground, and is provided with safe and commodious wharves for passenger and excursion boats; and that the water basin is most suitable for bath-houses, skating rinks and other purposes of public recreation.

Consider the beautiful effect of this collection of buildings crowning the brow of the lake front, as they will appear from the lake, as boats leave and enter the harbor, and from the public recreation grounds of more than fifty acres, north of the railroad tracks.

* * * * * *

"An advantage of converting this land, at present useless and of but small value, into a quarter both useful, beautiful and valuable, is that it will give an opportunity and a practical reason to our street railway systems to run a series of loops up and down the streets between Erie and Seneca. Such arrangements will relieve the present almost unbearable congestion on the square and lower Superior Street, and will serve to connect all parts of the city with these buildings and the recreation grounds adjoining; also with the steamer wharves and railway station near by. The sketch shows that one of the streets leading from the lake front to Superior Street could be improved and used as a connecting boulevard. This street may be any one of the streets between Seneca and Erie, whichever one the development of this plan may show to be best adapted for the purpose.

"It may be argued that the smoke in this quarter is objectionable; your committee would reply that, inasmuch as these public buildings must necessarily be located as near the centre of the city as possible, smoke and dirt to some extent are unavoidable, but that there is less of it on the lake front than further to the south. There will be practically no dirt and dust from the streets, as the immediate surroundings will be grass, flowers, shrubs and trees. The smoke from the southern part of the city is unavoidable anywhere, but from the north comes only from locomotives, and before long they will burn smokeless fuel within the city limits, as in other large cities.

"This brings us to the question of the break in our beautiful grounds north of the group, caused by the railroad tracks. Your committee is confident that the railroads will co-operate with the city either in spanning the tracks by numerous bridges of attractive design, or in covering them altogether, as in Park Avenue, New York, so that there would apparently be no break whatever in the grounds from the buildings to the lake.

* * * * * *

"If all this lake front land could be secured, then the Library Board could well afford to decide now to locate there, in the confidence that public sentiment would insist upon the location there of the other buildings in the same place, and thus the group plan would be assured in that locality. It is not necessary to wait until all the commissions have their plans ready. This land can be secured now, and that the buildings will locate there is almost as certain as the law of gravitation; but even if they should not, nothing will have been wasted, because the city will have secured a new pleasure ground for the people where it is most needed.

* * * * * *

"Your committee recommends that steps be taken to secure all this land by appropriation or purchase, as soon as possible, for park and public building purposes, and that this work be placed in charge of either an existing commission or one for which provision shall be made during the present session of the Legislature. This having been done, the commission in charge of it can then arrange with the several building commissions and boards, as fast as they are ready to negotiate, to sell to them such parts of this new purchase as may be needed for each building, the city thus receiving back a part, if not all, of the money it has expended in its acquirement."

A bill is now pending in the State Legislature reorganizing the Park Board and giving it authority to proceed along lines similar to the ones above suggested.

None of the boards or commissions have taken definite steps toward erecting the buildings, but are awaiting the outcome of the action of the Legislature.

Cleveland's citizens are reasoning that there is wisdom in making haste slowly in this great undertaking which the present generation is handing down to posterity.

They reason that there is a commercial value in the artistic phase of the problem, that there is economy in heating, lighting and operating the buildings from a central plant; above all, they are beginning to see that there is an educational, an uplifting and ennobling side that demands recognition, and they begin to realize that Cleveland must group her buildings to keep abreast of the onward march of improvement and civilization.

Cleveland has within her grasp the opportunity to make herself one of the foremost cities of the United States in a municipal art way. She may be counted upon not to pass it by.

CLEVELAND, April 6, 1900.

THE BALTIMORE CONFERENCE ON MUNICIPAL ART

BY GEORGE KRIEHN

Mr. Kriehn was graduated from William Jewell College in 1887 with the degree of A.B., spent five years in the study of history and history of art in Europe, received the degree of Ph.D. from the University of Strasburg, and from 1892 to 1894 was instructor of history in Johns Hopkins University, and after that for four years assistant professor of history and the history of art in Stanford University. At present is engaged in original research and in lecturing upon municipal art.

THE Baltimore conference marks an epoch in the history of municipal art in America. On December 13–14, prominent authorities on this subject were invited by the Municipal Art Society of Baltimore to enjoy the hospitality of their city and take part in a conference there. The meeting resulted not only in a valuable interchange of opinion on the part of the delegates and the Baltimore Society, but in arousing great enthusiasm for the City Beautiful among the citizens of Baltimore.

The first session of the conference was a public meeting held on the 13th of December in McCoy Hall, of the Johns Hopkins University. President Gilman, of the University, and also of the society, opened the session with an appropriate address. He gave a concise history of the society, announcing its plans and work for the future, and called attention to Baltimore's needs of artistic adornment. The remaining program of the evening consisted of two illustrated lectures by Messrs. E. H. Blashfield, of New York, and George Kriehn, of Chicago. The former is a prominent mural painter, and in his lecture particularly emphasized this phase of municipal art, warning against the popular clamor for exclusive use of American historical subjects in the decoration of public buildings. He spoke of the achievements of Greece, Rome, Italy and France, emphasizing the need of national monuments in America, and pointed out the commercial value of municipal art through the number of tourists and travellers attracted.

In his lecture on "The City Beautiful," Mr. Kriehn, with the aid of the stereopticon, showed the inartistic state of the American municipality, and what improvements the introduction of municipal art would entail. He exhibited streets disfigured by hideous signs and bill-boards, claiming that these might as well be artistic. He advocated the enforcement of smoke ordinances, and the judicious use of color to relieve the dull monotony of business streets. Referring to public places, he urged their decoration with trees, fountains and statues, and that the public buildings should be massed together around such centres of traffic. Public buildings, he claimed, should be the grandest and most beautiful in the community, worthily decorated with painting and sculpture. "Nothing is too good for the people when it builds."

The second part of the lecture demonstrated that the City Beautiful was a good financial investment. It is a perpetual exposition, drawing visitors to the city, and attracts a desirable class of residents. Beautiful streets increase the value of real estate. The educational value of public monuments, not only in the beautiful, but also as a school of patriotism, is incalculable.

In the afternoon of the following day, December 14th, a conference, attended by all the invited guests and by an appreciative audience, was held in McCoy Hall. The subjects discussed were the treatment of parks, boulevards, open spaces and suburban improvements, and the interior decoration of public buildings. Among the speakers were Sylvester Baxter, of Boston; Charles DeKay, F. S. Lamb and C. Y. Turner, of New York; J. K. Taylor, of Washington; Elihu Vedder, of Rome; Albert Kelsey and Joseph M. Wilson, of Philadelphia. The addresses, though brief, were very instructive and aroused much enthusiasm, notably those of Messrs. Lamb and Kelsey. After the conference there was a charming reception to the delegates at the home of President Gilman, and in the evening, a banquet at the Maryland Club. At this function it was the privilege of the guests to meet a number of the most influential citizens of Baltimore, men whose advocacy of the cause of municipal art will not fail to achieve important results.

A description of the conference would be incomplete without a few words in regard to the Baltimore Society.

Though not yet a year old, it numbers over 600 members and has raised above $7,000. Besides instituting this conference and other active work, it has offered $5,000 to the city for the mural decoration of a room in the new $3,000,000 court-house, provided the city vote $10,000 additional. It is to be hoped that other cities will emulate the example of Baltimore, and that such conferences on municipal art will be a matter of frequent occurrence.

OBLIGATION OF ARCHITECTS TO CITY BEAUTY

BY CHARLES MULFORD ROBINSON

Mr. Robinson was graduated from Rochester University in 1891 with the degree of B.A. Editorial writer on the Rochester *Post Express*, and regular contributor to various publications. Travelled in Europe in 1891, 1894 and 1899. Contributed a series of articles on "Improvement in City Life" to *Atlantic Monthly*, 1899. Sent abroad by *Harper's Magazine* in 1899 to make study of Municipal Art in Europe. Member of the National Committee on Municipal Improvements and Civic Embellishment of the Architectural League of America.

THE custom of the Architectural League of New York City to discuss at its monthly dinners, in recent years, some phase of the city's development—now the water front, now the street plan, and now the ideal approaches for new bridges—is one to be commended. Though it should happen that no one of the suggestions made in the course of these talks ever have fulfilment, yet the questions that they raise set men to thinking. An effort is made to limit the propositions to the practical; but were they artists' dreams, they would still—if not beyond hope—have value. For they would set up a new standard. They would offer to the man engaged in other professions, or in business, a new, tangible and pertinent civic ideal. He would begin to compare the city of to-day not with that of ten years ago, to wonder at its progress and be satisfied, but with the city that might be, with the city that may be ten, or twenty, or thirty years hence. And so aspiration, desire, endeavor, would take the place of satisfaction; and little by little the city would march surely toward that æsthetic ideal.

Yet the main triumph is not there. It is in the reaction upon the architects themselves, in the publicly-avowed recognition of their obligation to the city at large, in the perception that the architect best serves himself who serves best the community; for in the narrowest field his first duty is not to his employer, but to the street upon which the building is to stand. In his own conscience there should be a moral code defining professional conduct quite as stringently as any of the rules that abroad demand regard for the "*raccordement et l'harmonie des lignes de construction.*"

The perfect opportunity of the architect will not come until men dream of, and work earnestly and rationally for, cities beautiful. It is for him to suggest that dream. He can do it in formal discussions that will have popular interest, because they deal with conditions visible, concrete and familiar; and he can do it by substituting in his own heart the principles of coöperation, the realization of the duty of harmony over the too common notion of individual rivalry. With thought of his high office, let him scorn to be subject to the whims of tasteless and egotistic wealth. Let him lead, direct; let him mould personal ambitions into the shape that will do most to raise the architectural standards of the town, not fearing to say to Crœsus, "You shall build better than you know, for your ideal, which is personal, shall give way to one that is communal, typical of a harmony which shall last when individualism falls. You shall build not for a generation, but for an epoch; and not the untried notions of one man, but the *Zeitgeist*, shall go into your walls."

So in one more case the individual ideal will be supplanted by a civic ideal, the true secret of city beauty imparted. But the architect must have first in his own heart appreciation that he has a higher function than to "get ahead" of a rival; that conscientiousness, not docility, is the secret of success. If the members of architectural societies everywhere would meet for the discussion of the æsthetic possibilities of their own communities, they would do much to substitute in themselves this broad for the narrow view, and popularly to educate to appreciation of, and wish for, cities beautiful. To do that is the architect's duty, and upon success in it rests his hope.

BARON HAUSSMANN

BY WM. P. CRESSON

EDITOR'S NOTE.—A short biographical notice of Baron Haussmann is particularly timely. It is the first of a series on the transformation of Paris during the reign of Napoleon III. As many American municipalities are to-day grappling with the same problems—new streets and boulevards, parks and water supply—the example of the French capital is of great interest. Mr. Cresson, during a long stay in Paris, has made a careful study of the subject.

PARIS is once more to become a centre of pilgrimage for the whole world. For twenty years at least she has been able to claim the proud title of "The Greatest Modern City," and from everywhere travellers have come to learn from her broad streets and parks the lessons and possibilities of municipal art. That this is so is due principally to the genius of two men—an Emperor who, whatever his other faults may have been, did not lack the courage for an Augustinian plan, and a man whose rare mind combined the qualities of administrator and artist necessary for its realization.

Louis Napoleon and Georges Haussmann first met at Bordeaux, during the famous voyage of the Prince-President that ended in the proclamation of the Second Empire. As prefect he had already executed some important public works in different parts of France, and his plans and theories favorably impressed the future emperor. One year later, from the Tuileries, he summoned Haussmann to Paris, where, as Prefect of the Seine, he became governor and administrator of the capital Napoleon III proposed to transform and embellish as the first and most lasting act of his reign.

In the tenth century Philip II, by opening new ways and by paving and lighting the principal streets, had tried to direct the growth of the medieval city. Later, Henry IV, by generous concessions, attempted to build up a new quarter, whose architecture should harmonize in one general effect, and the Place des Vosges and its neighboring streets exist almost unchanged to-day, a monument to his enlightened policy. To Louis XV Paris owes the broad promenade of the Champs Elysée and the stately Place Vendome near by.

But the Paris of 1853 was a different city from that of the year 1900. Many of its noblest monuments rose from among encroaching houses, masses of sordid masonry that tolerance and custom had left in poverty and decay. Many buildings were still of medieval wood and plaster. A labyrinth of crooked streets, through which the growing traffic slowly forced its way, were often the only means of communication from one populous quarter to another. Though fairly correct plans of some parts of the city existed, many of the poorer regions were unrecorded on the official maps.

The first step towards their improvement was, therefore, an accurate set of plans and levels of the whole city, which, by the Emperor's orders, was carefully made for the first time.

Already, under the *régime* of the Republic, some strictly necessary improvements had been made. One short boulevard to accommodate the traffic caused by the new railway stations was laid out and opened by a private company, with government aid. Some of the streets in the neighborhood of the Louvre had also been broadened and extended and others proposed. But the plan submitted by Baron Haussmann to the Emperor was so thorough and gigantic in conception that the first system became insignificant beside it.

In principle it comprised two great avenues, cutting each other at right angles in the directions of the most important traffic, that is to say, parallel and at right angles to the Seine. These imperial ways (Rue de Rivoli and Brd. Sebastopol) passed in parts through the darkest slums of Paris, letting in light and air, and razing from the map whole quarters of crime and anarchy. A third avenue (Brd. St. Germain), following in general the line of existing streets, joined the first two with the old aristocratic quarter of St. Germain. A second system, radiating from a square, easily connected with the first, opened up the great quarters to the east, inhabited by the middle and laboring classes. In this way two great results were accomplished:

(1) The congested districts were freed and opened to traffic.

(2) The poor and laboring classes were driven from the *unhealthy*, demolished parts of the city to seek homes in the suburban quarters, where light and air were not unattainable luxuries.

Such a scheme could not but excite a storm of opposition as well as of approval. The excited population and those whose property and rents were affected by the great changes in value caused by the new streets resisted violently what they considered an arbitrary measure. The Emperor was accused of having but one end in view, to secure for his troops a way through the very cen-

tres of revolution and barricades. Haussmann was treated as an unscrupulous speculator, trying to enrich himself and his associates at the expense of established interests. A still more difficult obstacle was the question of finances. The City of Paris, with a yearly budget of fifty million francs, was to be called upon to increase it to many milliards! Haussmann was then the first to point out a fact which has to-day been entirely proved, that such improvements in a comparatively short time should pay for themselves by the increase in taxes and the added value of property.

Five years later the whole plan, as outlined above, had been carried out in every detail. In many cases, to encourage the proprietors on either side of the new ways to build handsomely, and in harmony with a general design, twenty years of taxes were remitted. Everywhere, regulations concerning the height and projection of the new edifices were strictly enforced. While these new streets may lack something of the picturesqueness of the old, it is worthy of remark how few monuments of any real artistic or historic value were destroyed.

The Emperor desired also to furnish his capital with a system of parks and squares so complete that no quarter, however humble, should be without its breathing space. Until this time the citizens of Paris had been dependent on the gardens surrounding the various palaces, the promenades of the Champs Elysée and the old boulevards, whose double row of trees had been the wonder of generations.

To accommodate the rapidly increasing population of the workingman's quarter to the east, the Bois de Vincennes, a large park, well wooded and with several artificial lakes, was laid out. On the other side of the city the famous Bois de Boulogne, a royal chase, surrounded by a stone wall, was transformed by broad walks and promenades. To-day, even after the loss of its finest trees during the siege, with its public clubs, race-courses, lakes and drives, it is perhaps the finest public playground in the world. Beside these two principal suburban parks, three others of some size were created within the city proper, while all the old open squares and market-places were planted with shade trees.

Near the gates of the new Bois de Boulogne, on a low hill overlooking the older portions of the town, stands the huge triumphal arch erected by Napoleon I. From the central space surrounding this Haussmann laid out new avenues radiating to the four quarters of the compass. Here, on lots once given over to suburban cabbage fields, has grown up the new *quartier* of the Champs Elysée, now the finest and most aristocratic of Paris. It is here, unhampered by previous constructions, that he foresaw the rows of tall apartment houses and private residences that now line its broad, airy streets. Situated on high ground, drained with all the skill that modern sanitary science commands, few residential quarters can compare with it. Here, as elsewhere, one must remember that it was Haussmann who planned the greater part of that second invisible city, Paris below ground, the great system of sewers that carries its drainage to the Seine, some miles away.

In so short an article it is impossible to more than catalogue Haussmann's works. Every department of the municipal economy of Paris is indebted to him. The water supply, the greater part of which had been drawn from the polluted Seine, was during his administration entirely reorganized and taken from pure and lasting sources. The gas, and lighting of the streets, the pavements, the burial of the dead, and the public slaughter houses, were each in turn the subject of his profound study and intelligent reform.

His Memoirs, containing the results of his researches, must remain the subject of a future volume. While others reaped the fruits of his wisdom, the man through whose hands the milliards of francs expended had passed ended his days the hard-working director of a financial company. What more eloquent reply could he have found to those who for so long had slandered his acts and the liberal policy that governed them?

PARIS, November 30, 1899.

THE NATIONAL COMMITTEE ON MUNICIPAL IMPROVEMENTS AND CIVIC EMBELLISHMENT

OF THE

ARCHITECTURAL LEAGUE OF AMERICA

IT is a satisfaction to announce the appointment and acceptance of Mr. Cass Gilbert, of New York and St. Paul, to the chairmanship of the Committee on Civic Improvements.

As every one knows, Mr. Gilbert is a very able and successful architect, and, by special studies, is well qualified to develop to great efficiency this department of work which this new organization has undertaken.

The Architectural League of New York has already accomplished something in this field for the city of New York, and their success has been the inspiration which has brought about this committee.

The field is so new and so comparatively untouched that it seems desirable to outline in a few words what the purpose is, and how intimately their work may be associated with the municipal life of all our cities.

It is not open to argument that the surroundings of our daily lives should be clean, tidy and attractive. This is universally accepted as a truism so far as the individual lot owners are concerned, and they take a pride in well-kept dooryards, trim houses, and, when attainable, fine architecture. This same principle has been applied by city authorities to the larger opportunities offered for its application to city lots in the aggregate or the general appearance of the municipality.

Without wishing to depreciate the good things that have been accomplished for many of our American cities, it yet remains a fact that, not infrequently, the best of opportunities have been neglected or only partly developed.

Unfortunately it has been considered as only an engineering or surveyors' problem, instead of an artistic one, which it really is, and we are glad to note this is the artists' entrance into this field, which is essentially their own.

We have reason to expect great things of them, for the general treatment and setting of the World's Fair at Chicago was a demonstration of what they could do. This demonstration has appealed to the understanding and imagination of the people of the United States, and from many cities and towns come evidences that their citizens are aware of the intrinsic value of the artistic appearance of our civic homes; that these things, which involve the planning of cities and laying out of streets and parks, the placing of public buildings and monuments, are just as important as good sewers, pavements, police and light.

The results aimed at by this committee are to be obtained by their giving advice to municipalities or corporations without charge or fee, travelling expenses, of course, excepted.

The committee is made up of architects, sculptors, mural painters, writers on these subjects, etc.; and they are residents of various cities from New York to New Orleans.

The method of procedure is this: A municipality or corporation in need of advice may appeal to the President of the League, 931 Chestnut Street, Philadelphia, Pa.; the member of the General Committee who is nearest to the locality applying he appoints as chairman of the special committee to visit that city, and with him he associates some artists near by who have made a study of these problems.

After one or more visits to the place they write a report to the authorities who invited them, a copy of which is sent to the President of the League for future reference.

As this kind of artistic advice has been sought for and obtained before this committee was appointed, it is reasonable to suppose that this new machinery which the Architectural League of America now offers to the public will be put in active operation at once, for every city and town is interested in making the most of its natural artistic resources.

H. K. BUSH-BROWN.
107 East Twenty-seventh Street,
New York.

MRS. PHŒBE A. HEARST

THE INTERNATIONAL COMPETITION FOR THE PHŒBE A. HEARST PLAN FOR THE UNIVERSITY OF CALIFORNIA

THE trustees of the Phœbe A. Hearst Architectural Competition for the University of California have issued a volume that contains, beside excellent reproductions of all the second competition drawings, the eleven sets of preliminary plans that were awarded prizes at Antwerp, thus entitling their authors to enter the final competition. The letter-press, printed in four languages, gives a historical account of this great *concours*, together with numerous reports of much interest.

The League, through the kindness of these gentlemen, is enabled to use much of the information and illustration contained in this article, and is equally indebted to them for a series of enlarged photographs used by the League in its travelling exhibits. The same spirit of liberality has characterized the attitude of the competition judges, Mr. Belcher and M. Pascal, both having kindly sent the letters printed herewith.

The University, started in 1853 as a congregational school and soon abandoned, was

revived under an Act of Congress in 1862, and in 1868 was chartered and received an endowment from the State as an unsectarian institution. "It began building, as most American colleges have begun and nearly all have continued, without device or knowledge or wisdom. That is to say, every architect employed has built what seemed to him good, without reference to the works of his predecessors or his contemporaries or his successors." At the same time, the growth of the University has been phenomenal. At present it has enrolled over 2,500 students, and the architectural plans are in anticipation of a student body of 5,000.

A young professor at the University first conceived the idea of making the buildings of one character, and Mrs. Phœbe A. Hearst, widow of the late Senator George R. Hearst, became the benefactress of the plan by offering to pay the cost of a competition and to erect two buildings of the accepted design, one being a memorial to her husband.

Accordingly the following program was distributed throughout architectural offices of Europe, America, and even Japan:

"I.—(1) The administration building or buildings. This group is to comprise the entrance to the university, janitor's lodge, etc., and will contain the necessary ball and reception rooms and offices for the regents, faculties and executive offices.

"(2) The library. This building should have a capacity of 750,000 volumes, and should be built with all the accommodations of a modern building.

"(3) A museum. Provision should be made in this division for departments of art, antiquities, ethnology, etc.

"(4) and (5) Two auditoriums, one of a capacity of 5,000 people, and the other of a capacity of 1,500. Each should be adapted to lecture, concert, or theatre purposes. A garden for open-air celebrations is also included within this group.

"(6) Lecture rooms, armory and covered courts for drill in rainy weather are required by the military department.

"(7) The gymnasia also constitute an important division and are to provide separate departments, both for gymnastics and swimming, for male and female students. Besides these departments there will be printing and publishing establishments, an infirmary, dormitories, and club houses for professors and students.

"II. Buildings for all things pertaining to the general service of the several departments, such as central power, heat and light stations and postal, telephone and telegraph systems.

"III. The departments of instruction so far contemplated number fifteen, and the buildings for their accommodation differ much as to their relative size and importance. These departments are as follows:

"(*a*) Higher historical and literary instruction, with departments of philosophy, pedagogy, jurisprudence, historical and political science, and ancient and modern languages.

"(*b*) Higher scientific instruction, with departments of mathematics, physics, astronomy, chemistry and natural history (zoölogy, botany, geology, mineralogy).

"(*c*) Technical and applied instruction, with departments of fine arts, agriculture, mechanical engineering, civil engineering, mining, draughting and graphical analysis.

"All are to be so connected as to ensure easy communication, both open and covered, between the groups of buildings and to contribute to the stately aspect of the whole."

A first and open competition was to be judged by an international jury of the highest class, distributing not less than $15,000 in prizes; and at least ten plans were to be retained, the authors of which were invited to enter the second competition, in which $20,000 should be distributed in prizes to not fewer than five plans, giving not less than $8,000 to the best plan.

The judges named were Mr. Norman Shaw, of England, for whom Mr. Belcher was afterwards substituted; M. Jean Louis Pascal, of France, member of the Upper Council of the School of Fine Arts; Herr Wallot, of Germany, the architect of the new legislative palace at Berlin; Mr. Walter Cook, of New York, of the firm of Babb, Cook & Willard, and Mr. J. B. Reinstein, of San Francisco, a graduate of the University and member of its board of regents.

The first or open competition was decided at Antwerp in July, 1898, and attracted ninety-eight competitors. The number was reduced to eleven prize-winners—six Americans, three Frenchmen, one Dutchman and one Swiss. These competitors had six months in which to prepare their designs for the second competition. This was decided at San Francisco, and the design of M. Bénard was unanimously chosen as the best. The author received a prize of $10,000. The other four prize-winners, in their order, are: Howells, Stokes & Hornbostel, of New York, $4,000; Despradelles & Codman, of Boston, $3,000; Howard & Cauldwell, of New York, $2,000; Lord, Hewlett & Hull, of New York, $1,000.

In arriving at their decision of the respective position and merit of the several designs, the jury considered the following as of special importance:

(1) That the buildings should generally rep-

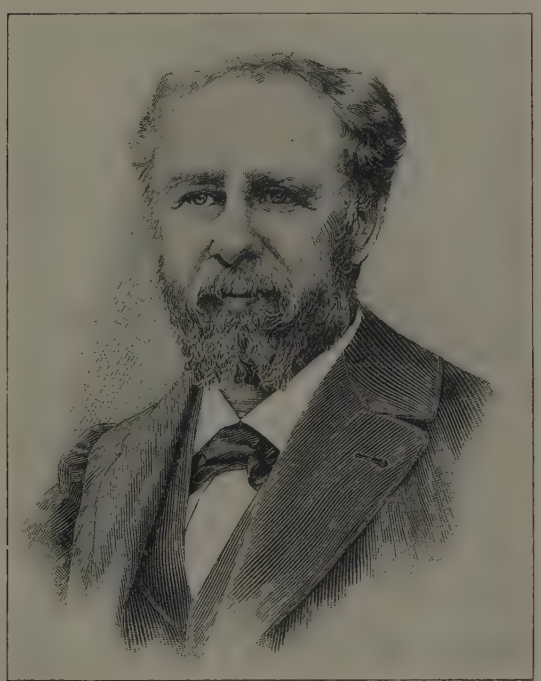
resent a university rather than a mere architectural composition.

(2) That there should be a convenient grouping of the educational sections without undue crowding or prevention of possible future extension.

(3) That the purpose of the several departments should be clearly defined in the design.

(4) That the architectural forms should be adapted to the configuration of the grounds and preservation of their natural beauties.

Monsieur Edward Bénard, who won the first prize, is a native of Goderville, France, being born there in the year 1844. He is a member of the jury of the *Ecole des Beaux-Arts*. He won



From l'Illustration.

M. Edward Bénard.

the *Grand Prix de Rome* on August 10, 1867, designed the Tribune of Commerce at Fécamp and restored the Château de Sasselot and the churches of Bleville and Mare-aux-Clercs. He also decorated the Casino de Nice and the Franco-American Club, of Paris. Just before his departure for America M. Bénard was tendered a reception, at which time he was presented with the cross of the Legion of Honor, in the name of the President and the Republic. His brother architects gathered and wished him godspeed on his journey.

If Monsieur Bénard is chosen to execute any of his buildings according to his general scheme it will not be the first acquaintance Americans will have with his work.

M. Bénard, in his capacity of winner of the Prix de Rome of 1887, produced the *projet* which was executed at the World's Fair in Chicago, in 1893, for the Art Building, the most admired of the many buildings on the grounds.

Of a right, the universities, of all other places, should be the home of correct, impressive and meaning architecture. Those who throng there are in a formative stage of their lives. If the buildings around them are the expression of present conditions and higher ideals, the lives of the students will be stronger, and the graduate's love for his *Alma Mater* will be based upon something more substantial than the ivy of the college walls. Tuscany brickwork, no matter how quaint; the collegiate architecture of old England, no matter how homelike and hospitable; Gothic spires, no matter how impressive, are not within the demands or requirements of an American university. A competition such as the present one should awaken the college world to such errors.

The closing months of the year 1899 saw the success of this philanthropic movement, whose influence will extend far into the centuries yet to come. By such a munificent gift, Mrs. Hearst has placed herself beside the greatest philanthropists of all ages. The patronage of art and letters by the Medici family was from generation to generation; by her individual beneficences Mrs. Hearst performs their work in one generation. What Mrs. Hearst has done, a Carnegie or a Rockefeller might do, and thus add to their many wise benefactions a living symbol of "triumphal democracy" in lasting stone.

A LETTER FROM J. L. PASCAL, MEMBRE DE L'INSTITUT

HAVING been connected with the American architecture movement in its relation to France from the beginning of my studies to the time the lamented Hunt completed his education in practice and theory in Paris; having followed with attention the interesting progress of your joint and parallel efforts—on the one hand, to continue the traditions of the Old World, and, on the other, to find solutions for the new problems of your social condition; having helped numerous students among those who crossed the Atlantic to receive instructions from our Ecoles des Beaux-Arts, by chance I found myself selected to represent France on the jury of that incomparable competition, opened by Mrs. Hearst, for the University at Berkeley.

The exceptionally rapid journey which

brought us to San Francisco allowed us but a hasty glimpse of some of your already historic cities; of others, whose happy beginnings presage a rapid growth, and of others which exist, so to speak, as yet only in an embryonic state Everywhere I perceived a double movement, and was forcibly impressed that there is no doubt that you soon will be able to proceed without borrowing from the systems of instruction organized so laboriously and traditionally among us, that your American architecture will keep up with that of our old continent, which sends you ceaselessly the overflow of its own and of its acquired art. In the first place, the time has passed when contemporary civilizations ignore even their nearest neighbors. There are no materials, no inventions, no new processes of one country that are not immediately known over all the world and employed everywhere. These two factors of the renaissance in art prevent us all, you as well as us, from creating significant forms, or a so-called new style, which will not be a growth, a development; one epoch simply in the upward and continuous evolution of architecture. More and more will architecture become universal—there will be little beside the conditions of climate and material which will make diversity—unless there comes a religious evolution, and that is hardly to be looked for in this century of tolerance.

It is necessary to glance at your side. Having at the first step reached the culminating point of all civilizations, having had no childhood apart from ours, your composite country can offer no solutions which are not the consequence of our past conquests, which are yours now, as well as ours.

Certain problems, whose different terms open the possibility of new discoveries, might furnish starting-points for interesting combinations; but just as your discoveries in science, in literature, in military art and in all the branches of human attainment tend more and more to make uniform the march of progress, just as the easy communication suppresses more and more the local characteristics which constitute the physiognomy of all people, and by bringing all together gives to them the atmosphere of the provinces, and to the provinces the individuality of cities and villages, so architecture from day to day will tend more towards uniformity in future solutions. This consequence, this extension of civilization, will prove a great blow to artists. It has taken us centuries to lose our native originality, which makes the differences and peculiarities of diverse styles synonymous with differences in beauty; but it has taken us as much time to attain that proficiency which means to a certain extent the negation of originality, while it is the index of the greatest security to *the art of composition.*

Like us, you are now condemned for not giving proof of innocence, for not cultivating your art, for not refining your tastes and not cherishing your architecture as much, and more, in the conception of plans, as in the arrangement of façades.

Having attained your majority at the start, we now can only wish reciprocally that each of us may reach old age as late as possible, to uphold each other in the strength of our maturity, for decrepitude and death alone can produce from decay and ruin that renaissance of which all generations have dreamt, and which is the flower of the grave.

There is no sadness in this thought! The highway is long, and, above all, it is broad, and we may all walk in it—probably in uniform step—at any rate, free and powerful in that vast clearing which replaces the charming footpaths in which our fathers lingered.

J. L. PASCAL.

January 31, 1900.
8 Boulevard St. Denis,
Paris, France.

A PAPER BY JOHN BELCHER, A. R. A.

THE remarkable interest taken in the International Competition for the University of California cannot fail to have a permanent influence on the architecture of that State.

The public not only recognized that the art had an educational value, but that it had a practical and commercial one.

The employment of a jury free from all suspicion of jobbery or favoritism was a guarantee of the excellence and fitness of the designs, and the wisdom of the course adopted was speedily

demonstrated by offers made by wealthy men who were eager to provide for the erection of one or more buildings.

The indiscriminate erection of incongruous and faulty buildings by independent donors failed to induce others to be represented in their company. Thus the interests of the University suffered, until the practical foresight of Mrs. Phœbe Hearst and her advisers originated the well-organized scheme for a complete and harmonious combination of university buildings.

If the work is well carried out the architecture not only of the neighborhood, but of the United States generally, will be benefited and the art receive a considerable impulse in the right direction. The proximity of San Francisco to the magnificent site opposite the "golden gates" may cause that city to review its condition, and to be infected with the laudable ambition to take advantage of the natural beauties of its site and surroundings. Its position on the "Pacific" coast, its splendid and unique harbor indicate that San Francisco is destined to become one of the most important of modern cities. With but few exceptions the buildings of this city are poor in character and wanting in essential architectural qualities; a large number are of timber construction, of a vulgar type. Its citizens are aware of and deplore its present deficiencies. The consciousness of defects is the primary condition of amendment. The past is the result of an ignorance for which the future will hold no excuse.

As a member of the jury on the International Competition, who received the "freedom of the city" in recognition of this service, one could not fail, with such exceptionable opportunities, to judge of the effect of the competition upon the city. The ambition of its energetic leaders may render it possible that similar methods may be adopted to improve it. There can be no doubt that the architectural treatment of a city is as important as that of a university. The enhanced value of the "sites" in an orderly and well-laid-out street, *treated architecturally* (an important distinction), is obvious. The London County Council should bear this in mind in its treatment of the new street from Holborn to the Strand.

American architecture generally shows signs of breaking away from the prevalent low types of French work. Its exponents, after servilely copying, have now out-Frenched the French. The meanest and poorest models have been taken for every purpose, and text-books of meretricious ornament have been ransacked for its decorative forms. So far has the imitative faculty been cultivated that wood is used to imitate stone, marble, brick and tiles—instead of being made use of as a constructive material—after the manner of the "half timber" work which is the pride of the timber counties in this country. In cities—which grow so rapidly in America—the use of timber will be discarded in the future. Apart from the risk by fire, however, the use of steel-frame construction must supersede it, as, where ground becomes suddenly valuable, economy of space is essential, and increased facility for rapid extension important, both perpendicularly and horizontally. The importance of concentration is one cause of the increased height which these steel-constructed buildings make possible. The resultant "sky-scraper" is not likely to be a lasting problem in American architecture. Unless these lofty buildings are restricted in height and locality, obvious difficulties and objections must supervene. These buildings may be regarded as distinctly American. Architects had no precedent to follow in France or elsewhere, and it is to their credit that they have dealt boldly with this difficult problem. Its bearing on the future of American architecture is important, for it will convince them of their own strength and ability to deal with new conditions. This is the most that can be advanced in favor of the "sky-scraper" architecturally. Separately they are too often hideous. Collectively, as in New York, they are not without artistic value as seen from the river and on approaching the city. Here they pile up majestically and group well in the vast area. Perhaps the most successful of these lofty erections are those which have been treated as huge "towers." Crocker's building in San Francisco, with its domed termi-

nation, while it dominates the city, forms a fine feature in distant views. On the other hand, Trinity Church, in New York, with its fine spire and good proportions, is made ridiculous by enormous buildings on either side, which are higher than its spire.

These lofty buildings have received every variety of treatment in the attempt to impress upon them some architectural character. Many have excellent qualities, but the best are those which are not designed with an architectural "order," but are simple and direct in their disposition.

This element of quiet and unostentatious simplicity is slowly gaining in popularity. The beauty of the later "Renaissance work" in Great Britain, to which the "Old Colonial" of America is allied, possesses that charm, and the attention which it has lately received will no doubt be manifest in a more dignified restraint. There are many able and distinguished architects who deplore existing shortcomings, and who are doing much to remove the reproach of a lack of individuality in their art.

At present the architectural student spends his five years in Paris, and returns more or less saturated with French art, affecting French manners and the accent of "l'Ecole des Beaux-Arts."

What is necessary is that he should regard his studies in France as a foundation on which he can safely expand.

Sir Christopher Wren was indebted to France, the only foreign land in which he studied, for much that he learned. There he met Bernini and saw the Louvre, but he did not imitate French or Italian methods.

It has been determined to erect an American National Institute in Paris. This Institution will doubtless exercise a wise control over the students' work, and the fact that a Frenchman is to carry out the new University Buildings is no disadvantage. M. Bénard is an able man, whose work is of a pure and refined type, and his influence will be beneficial to the art of the country, and in a centre where it will prove fruitful.

JOHN BELCHER, A.R.A.
20 Hanover Square, London, W.

ACTION OF THE THIRTY-THIRD CONVENTION OF THE AMERICAN INSTITUTE OF ARCHITECTS

IN his annual address the President referred to this competition as follows: "Among the competitions of the year which have been managed in a manner creditable to the projectors, the contestants and the judges, by far the most conspicuous and memorable is that for the laying out of the buildings and grounds of the University of California, under the 'Phœbe Hearst Architectural Plan.' Though the highest award in this international competition fell to a French architect, the brilliant part borne especially by some of the younger American contestants is a cause of congratulation. I should like to see the Institute, by formal resolution, recognize our indebtedness, not only to the munificent and public-spirited woman through whom this important architectural event was made possible, but to the Managing Committee for furnishing an example so conspicuous of a fairly-conducted competition on a great scale, and for the courage and intelligence with which they have conceived a scheme of architecture which, in extent and importance, has not been exceeded, if it has been equalled, in modern times."

* * * * * *

"In regard to the fourth subject of the address—the University of California competition—your committee is of the opinion that nothing but praise is due to the University authorities for the far-sighted way in which the future building operations at Berkeley have been conceived. We admire Mrs. Hearst for the liberality of mind she has displayed in making possible in a pecuniary way the first steps of this great undertaking; we congratulate those in charge of the competition that no shadow of unfairness rests upon their conduct, and we most cordially welcome M. Bénard to the ranks of American practitioners, and rejoice that a substantial recognition of his genius, which was by circumstances denied to him as the author of the design of the beautiful portico of the Fine Arts Building at Chicago, should have come to him from this country.

"At the same time, the Institute wishes to state, in the clearest terms, its conviction that the form of competition employed in this case was an improper form of competition, and one to be generally reprobated. Unlimited competitions are disadvantageous, both to the profession and to those who institute them. They are disadvantageous to the profession, because they seek to get more than is paid for, and thus encourage the lowest form of commercialism—*i. e.*, gambling—among the younger men of the profession. They are disadvantageous to the promoters, because unlimited competitions in effect exclude the majority of the leaders of the profession from participation in the service of the promoters."—*From the Proceedings of Thirty-third Annual Convention.*

THE REQUIREMENTS OF THE UNIVERSITY AND A LIST OF THE PRIZE-WINNERS IN THE FIRST COMPETITION

The requirements of the University were set forth in the program as follows:

"The general scheme will comprise:

"(1) Provision for the general and collective purposes common to all the departments, as follows:

"Administration, University library, University museum, auditoriums, military establishment, gymnasia, printing establishment, habitation, club houses, infirmary, approach and communication.

"(2) Buildings for all things pertaining to the general service of the several departments, such as central power, heat and light station, postal, telephone and telegraph systems, etc.

"(3) The departments of instruction, so far contemplated, number fifteen, and the buildings for their accommodation differ much as to their relative size and importance.

"These departments are as follows:

"A. HIGHER HISTORICAL AND LITERARY INSTRUCTION.

"(1) Department of Philosophy and Pedagogy.

"(2) Department of Jurisprudence.

"(3) Department of History and Political Science.

"(4) Department of Ancient and Modern Languages.

"B. HIGHER SCIENTIFIC INSTRUCTION.

"(5) Department of Mathematics.
"(6) " " Physics.
"(7) " " Astronomy.
"(8) " " Chemistry.
"(9) " " Natural History (Zoology, Botany, Geology and Mineralogy).

"TECHNICAL AND APPLIED INSTRUCTION.

"(10) Department of Fine Arts.
"(11) " " Agriculture.
"(12) " " Mechanical Engineering.
"(13) " " Civil Engineering.
"(14) " " Mining.
"(15) " " Draughting and Graphical Analysis.

"All are to be so connected as to insure easy communication, both open and covered, between the groups or buildings, and to contribute to the stately aspect of the whole."

A detailed account was given of the composition of each group, with estimates of the number of students to be provided for, and other indications as to size and capacity.

In accordance with the provisions of the program, 105 plans were received by the United States Consul-General at Antwerp before July 1, 1898. On September 30th the jury met at Antwerp in the Royal Museum of Fine Arts, where the competitive plans had been framed and prepared for the jury's inspection. M. Pascal was elected President, and Mr. Wallot Vice-President, of the jury. The jury continued in session until the evening of October 4th. By a process of successive eliminations the jury finally awarded prizes to eleven plans. Upon this final vote, it was found that four additional plans had received one vote each. These, by the desire of Mrs. Hearst, were also rewarded.

The following are the names of the authors of the eleven premiated plans, who were entitled to admission to the final competition:

Messieurs Barbaud et Bauhain.
Monsieur E. Bénard.
Herr Professor F. Bluntschli.
Messrs. D. Despradelles & Stephen Codman.
Herr Rudolph Dick.
Mr. J. H. Freedlander.
Messieurs G. Héraud et W. C. Eichmuller.
Messrs. Howard & Cauldwell.
Messrs. Howells, Stokes & Hornbostel.
Messrs. Lord, Hewlett & Hull.
Mr. Whitney Warren.

The following are the names of the four authors mentioned above:

Messieurs Joanny Bernard et Robert.
Monsieur Charles des Anges.
Mr. Ernest Flagg.
Herr Fred Skjold Neckelmann.

By the terms of the Program, it was provided that only the authors of the plans accepted at the Antwerp Competition should be entitled to compete for the final prizes. It was also provided that the authors of the plans premiated in the first competition should be invited, free of expense to themselves, to visit the site of the University and study the problem on the ground. Authors of nine of the premiated plans accepted this invitation.

GENERAL PERSPECTIVE

MONSIEUR E. BÉNARD. PARIS

First Prize

"Referring to the design placed *first*, the foregoing points have been admirably dealt with by its author. He has produced a plan of great general beauty, and at no time was there any divergence of opinion amongst the jurors as to its superiority.

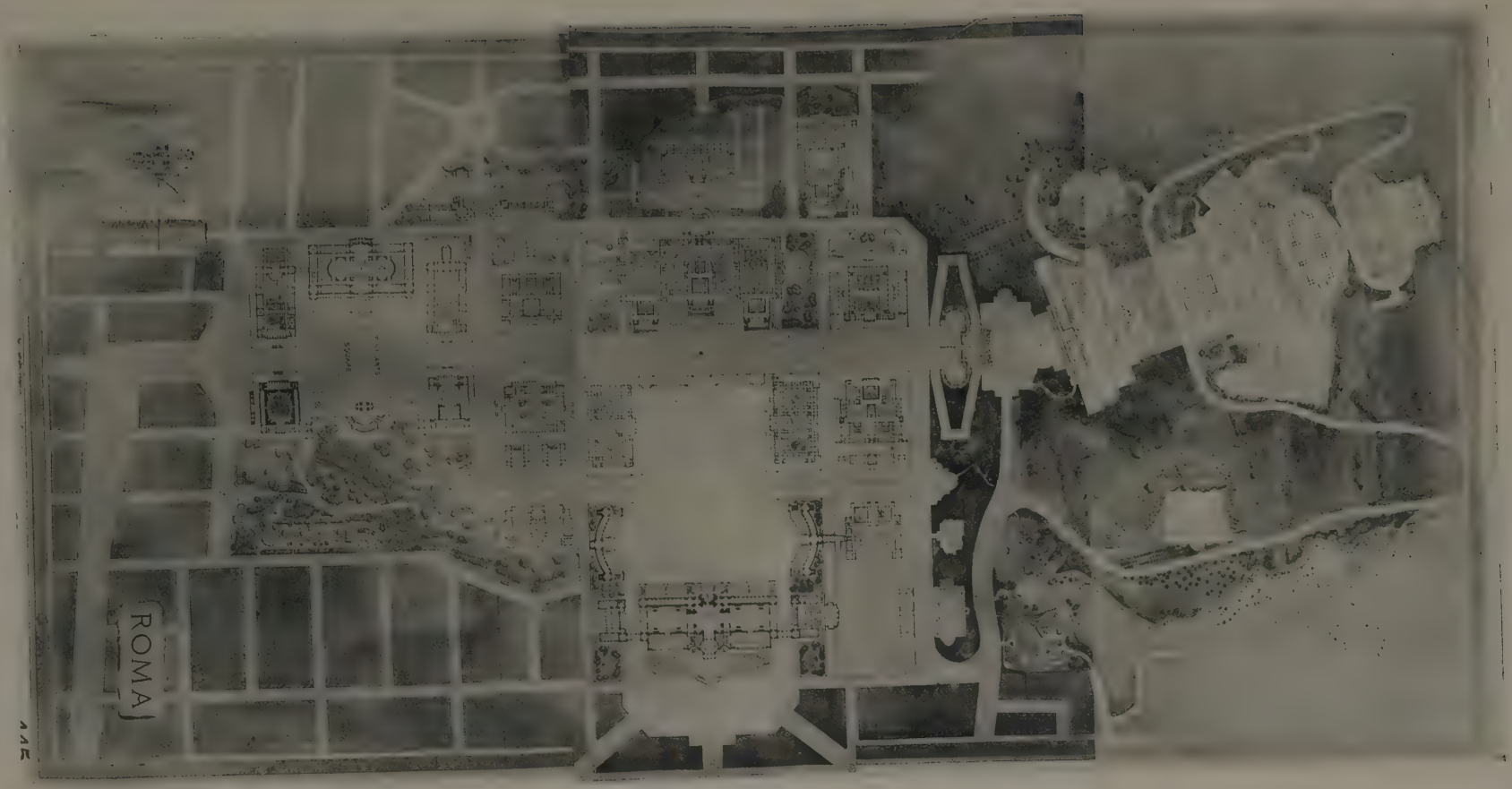
"It combines good grouping with a great variety in the treatment of the individual buildings.

"All has been arranged within the prescribed limits. The woods and brooks have been very generally preserved, while the grove in the southwest corner has been so brought into the composition as to form a prolongation of "Fine Arts Square," from which its beauty can be appreciated.

"From the centre of "Fine Arts Square", a main avenue leads to the principal University buildings, where the author takes advantage of the plateau on the south to form his open athletic field, thus again obtaining a grand open space. He bounds that side of the space with his gymnasium, under the shade of which are arranged the seats for the spectators of the outdoor games.

"In regard to the upper part of the plan some modification and simplification of arrangement may be necessary, as some of the buildings placed there should be nearer their related departments in the University, and a greater unity of scale preserved.

"The elevations are excellent in scale, character and nicety of proportion, and the drawings are beautifully rendered."—*From the Jury's Report.*

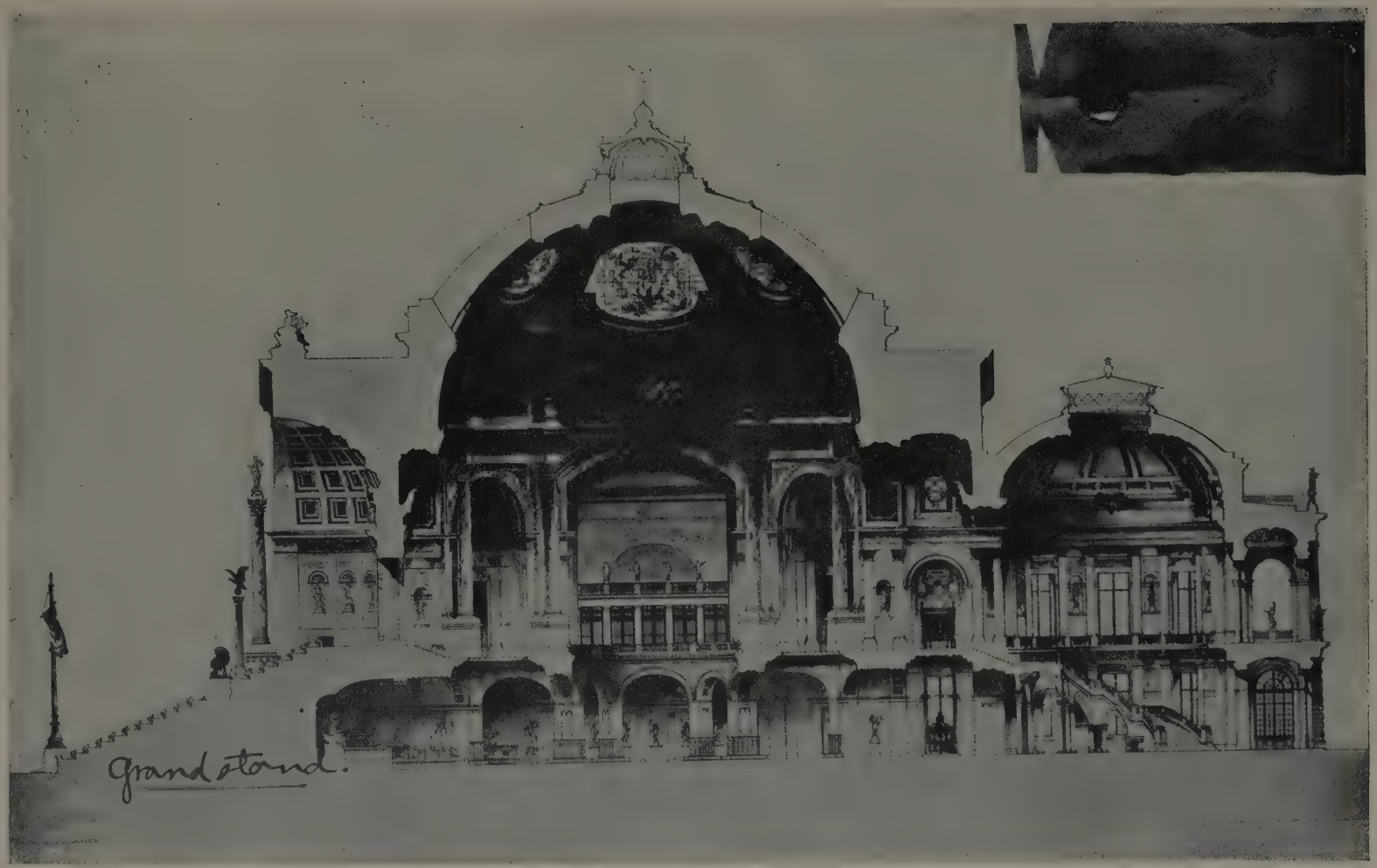


GENERAL PLAN

First Prize—MONSIEUR E. BÉNARD, PARIS

PERSPECTIVE VIEW OF STADIUM

First Prize—MONSIEUR E. BÉNARD



DETAIL SECTION OF GYMNASIUM

First Prize—MONSIEUR E. BÉNARD

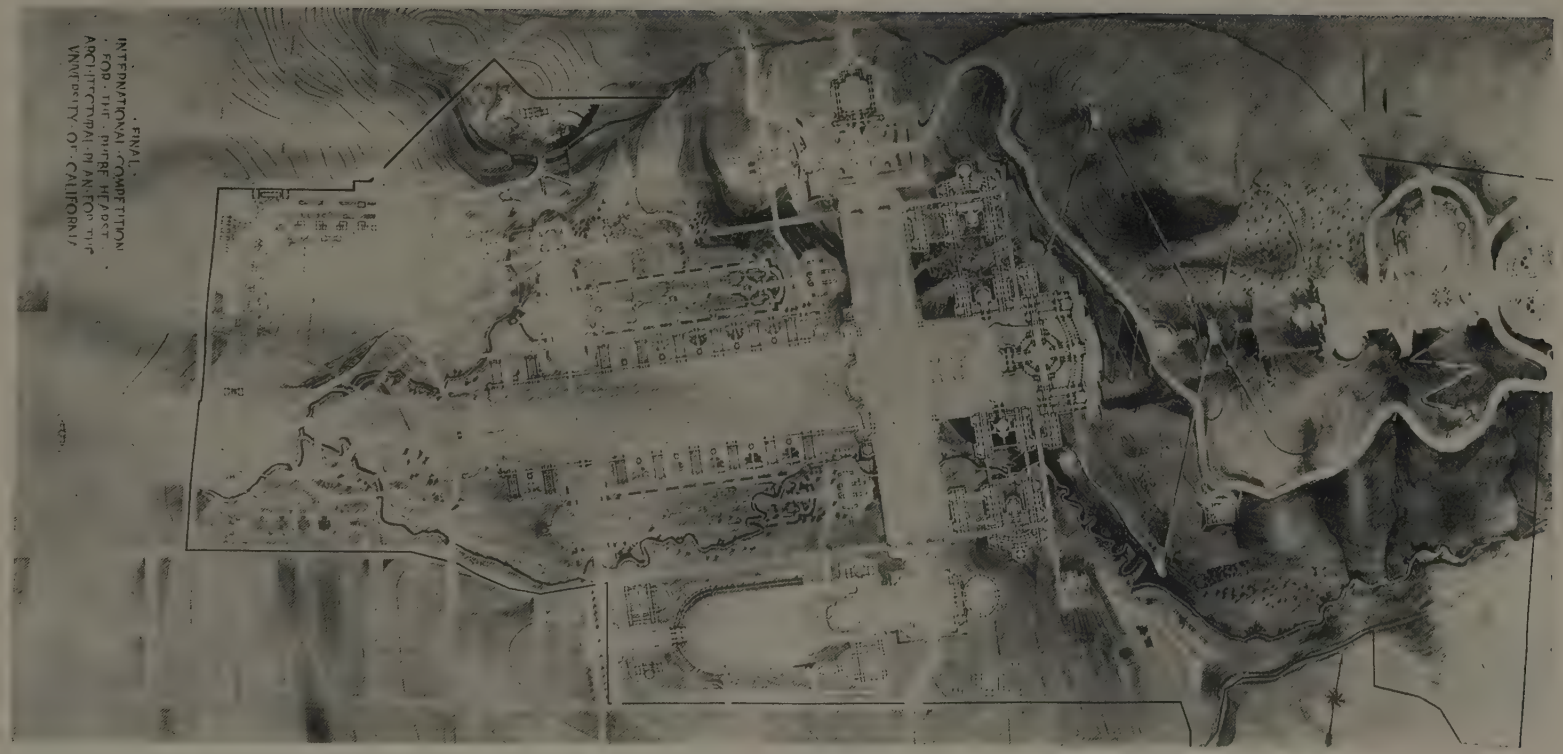
PERSPECTIVE VIEW, LOOKING NORTH

MESSRS. HOWELLS, STOKES & HORNBOSTEL, NEW YORK

Second Prize

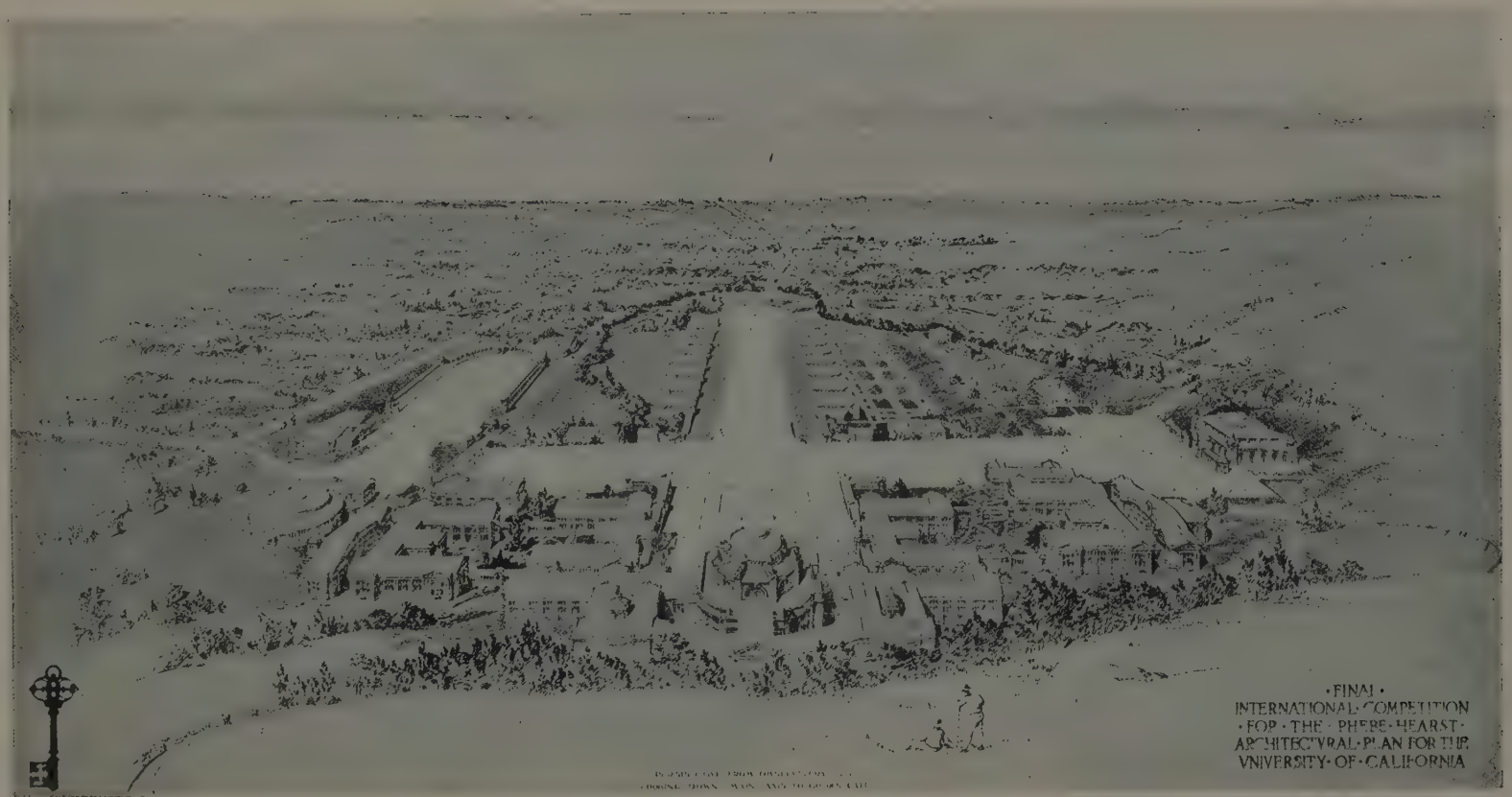
"In the design placed *second*, the author has produced an orderly and reasonable plan, and has respected the nature of the site. He has preserved the woods and trees and placed the athletic grounds in a good position. He has given great prominence to the dormitories as a part of the University, but they are unfortunately indicated with a monotony quite unnecessary to the scheme, while the gardens to these follow the water course in their rear, and are well arranged for quiet resort and study. The University buildings appear crowded, and the plateau in front of them rather small in comparison with the avenue leading up to it.

"The whole design is, however, very artistic, reasonable in scale and suitable for University buildings."—*From the Jury's Report.*



GENERAL PLAN

Second Prize—MESSRS. HOWELLS, STOKES & HORNBOSTEL. NEW YORK



PERSPECTIVE VIEW, LOOKING WEST

Second Prize—MESSRS. HOWELLS, STOKES & HORNBOSTEL

PERSPECTIVE OF LIBRARY COURT

Second Prize—MESSRS. HOWELLS, STOKES & HORNBOSTEL

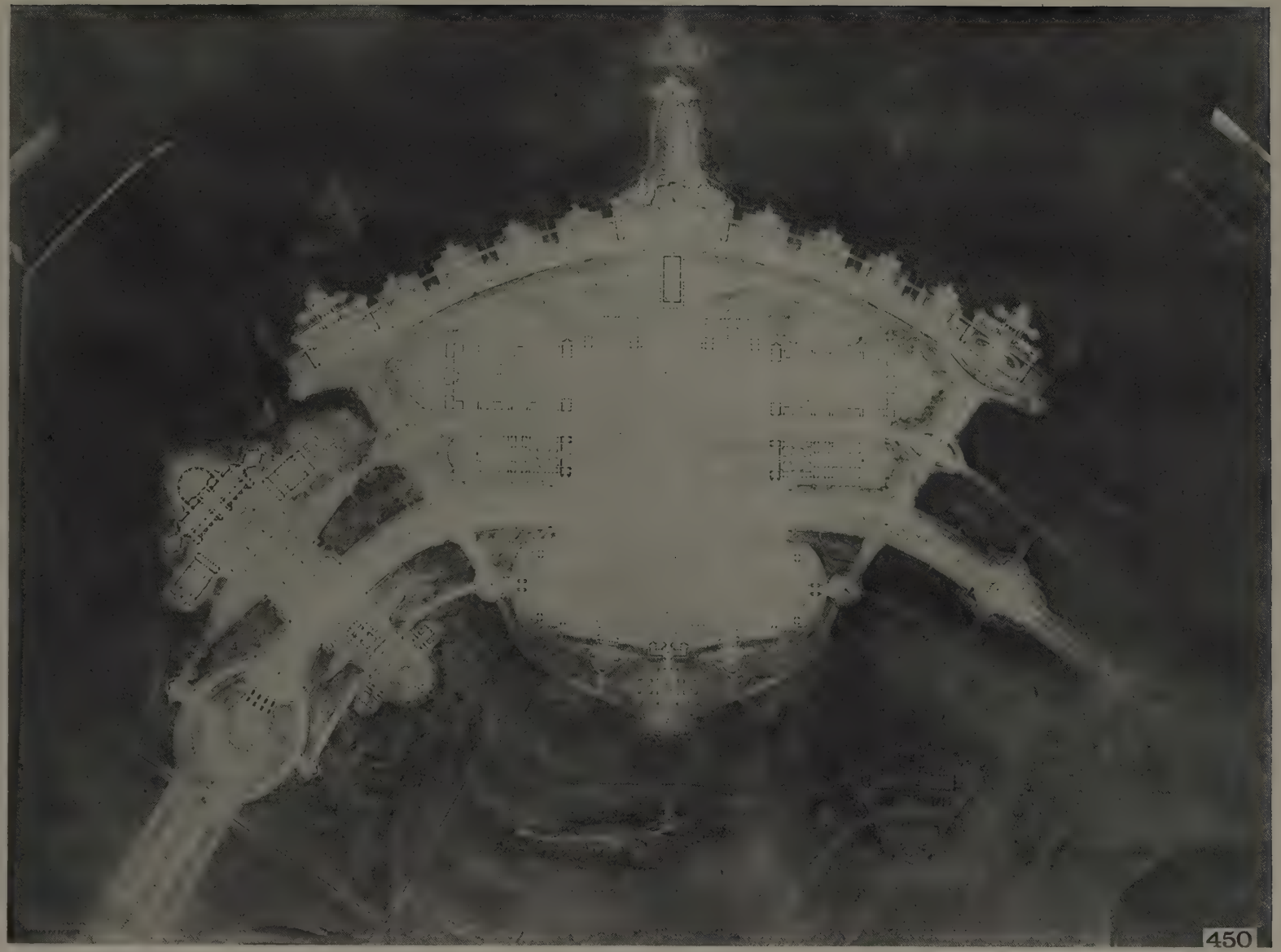
GENERAL PERSPECTIVE

MESSRS. D. DESPRADELLES & STEPHEN CODMAN, BOSTON

Third Prize

"The *third* design departs materially from the methods adopted by the other competitors, and disposes of the whole of the buildings in the form of an amphitheatre whose axis is parallel to the line passing between Oakland and Berkeley. The design is most artistic in conception, but cannot be considered as the best solution of the problem. The dormitories are well planned and placed.

"The author has shown his scheme on a larger area, whereas the same disposition of the buildings within the smaller or prescribed limits, as suggested in his alternate plan, is more practicable."—*From the Jury's Report.*



GENERAL PLAN

Third Prize—MESSRS. D. DESPRADELLES & STEPHEN CODMAN, BOSTON

GENERAL PERSPECTIVE

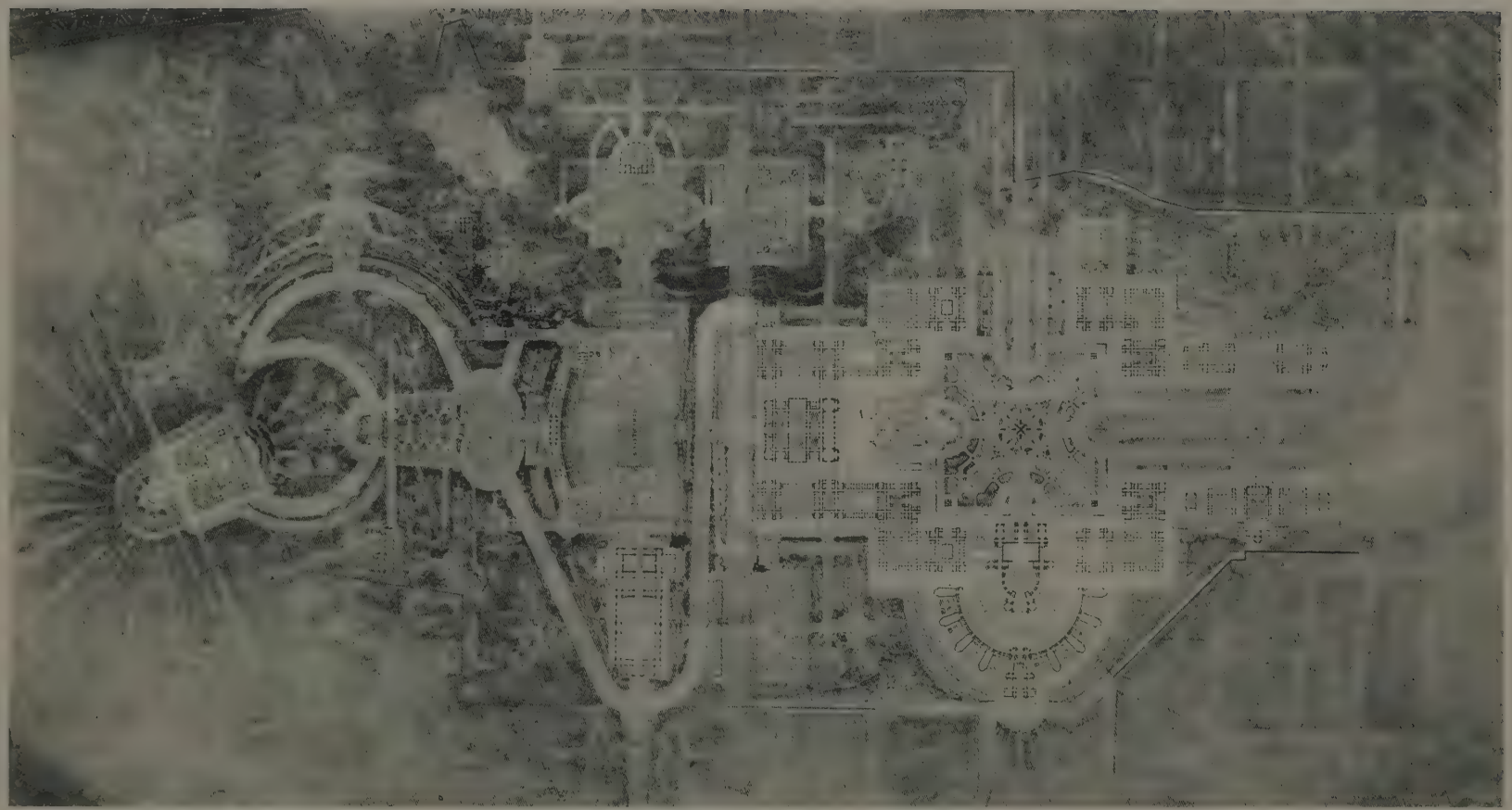
MESSRS. HOWARD & CAULDWELL, NEW YORK

Fourth Prize

"In the design placed *fourth* there is a general reasonableness, but the author has not taken advantage of the possibilities of his scheme. The disposition of his buildings on a long avenue facing the Golden Gate is somewhat monotonous. He has preserved the woods and placed his athletic fields in a good position. The dormitories as placed radiating on the hillside appear better on the plan than they would in execution. The group shown in detail, though fine in many respects, is not the jury's idea of a university building."—*From the Jury's Report.*

GENERAL PLAN

Fourth Prize—MESSRS. HOWARD & CAULDWELL, NEW YORK



GENERAL PLAN

MESSRS. LORD, HEWLETT & HULL, NEW YORK

Fifth Prize

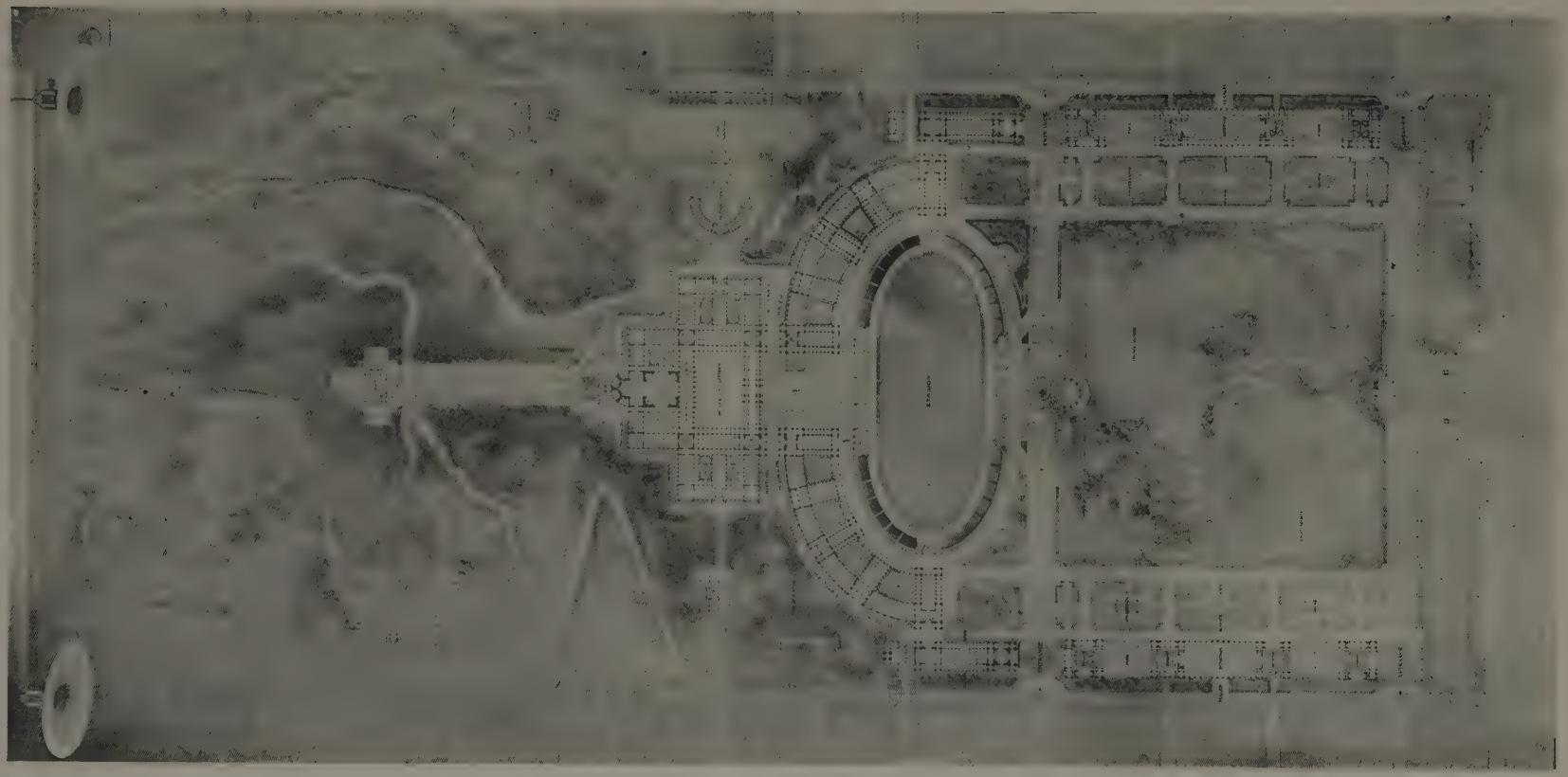
"In the *fifth* design the author has kept the woods and brooks, and also maintained ample means of access from both directions. The athletic ground placed on a high plateau gives a fine prospect, but is probably not in the best position, or as accessible to the public as it should be. Its situation would moreover involve an immense expenditure for retaining walls, grades, etc. The repetition of the blocks of buildings designed for different uses in the large central quadrangle, located as they are on different planes, is not to be commended, nor is such an arrangement adaptable to extension. The jury consider the general design to be rather an interesting study than a practicable plan for a university."—*From the Jury's Report.*

GENERAL PERSPECTIVE

Fifth Prize—MESSRS. LORD, HEWLETT & HULL, NEW YORK

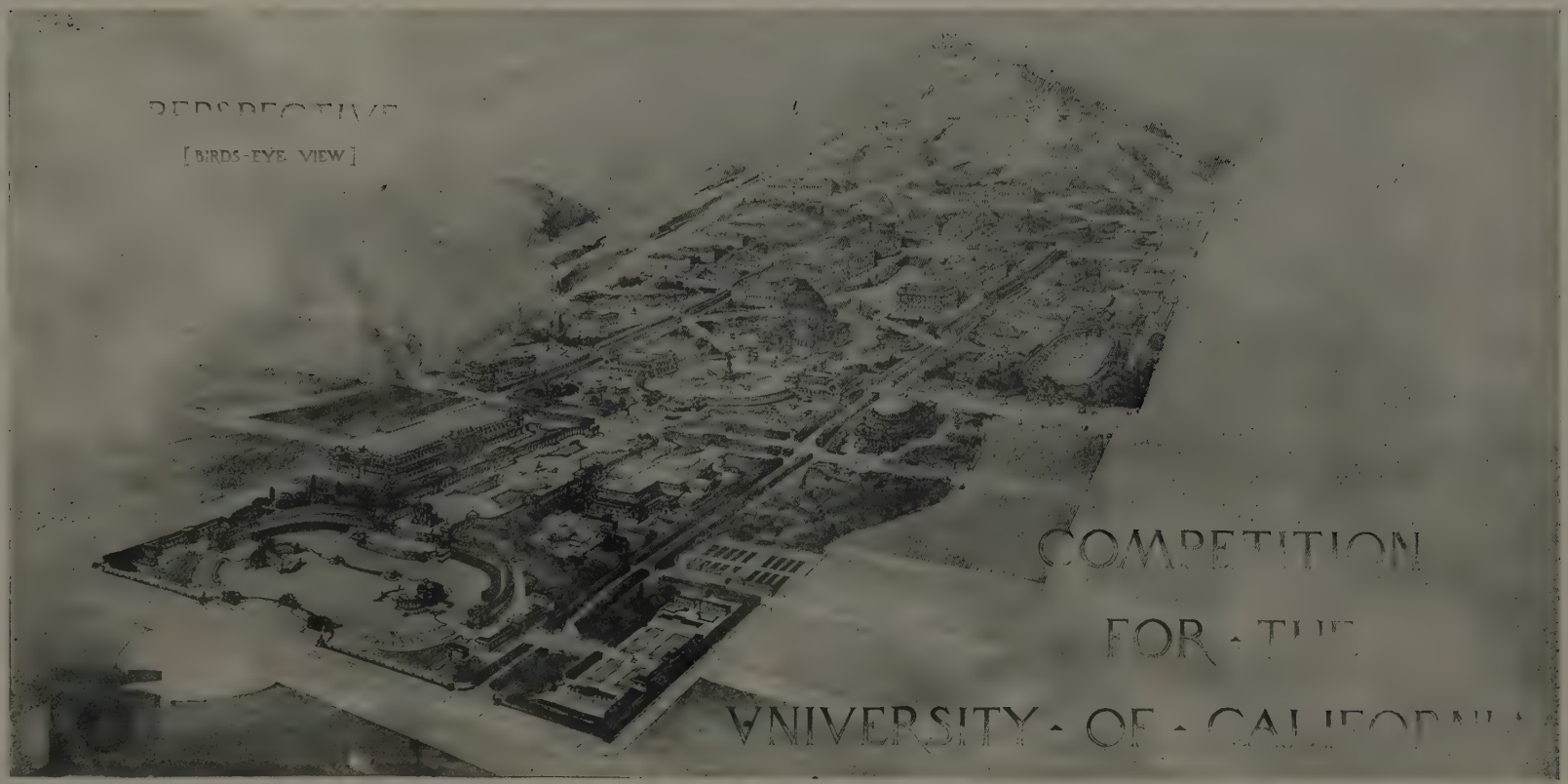
GENERAL PERSPECTIVE

WHITNEY WARREN, NEW YORK



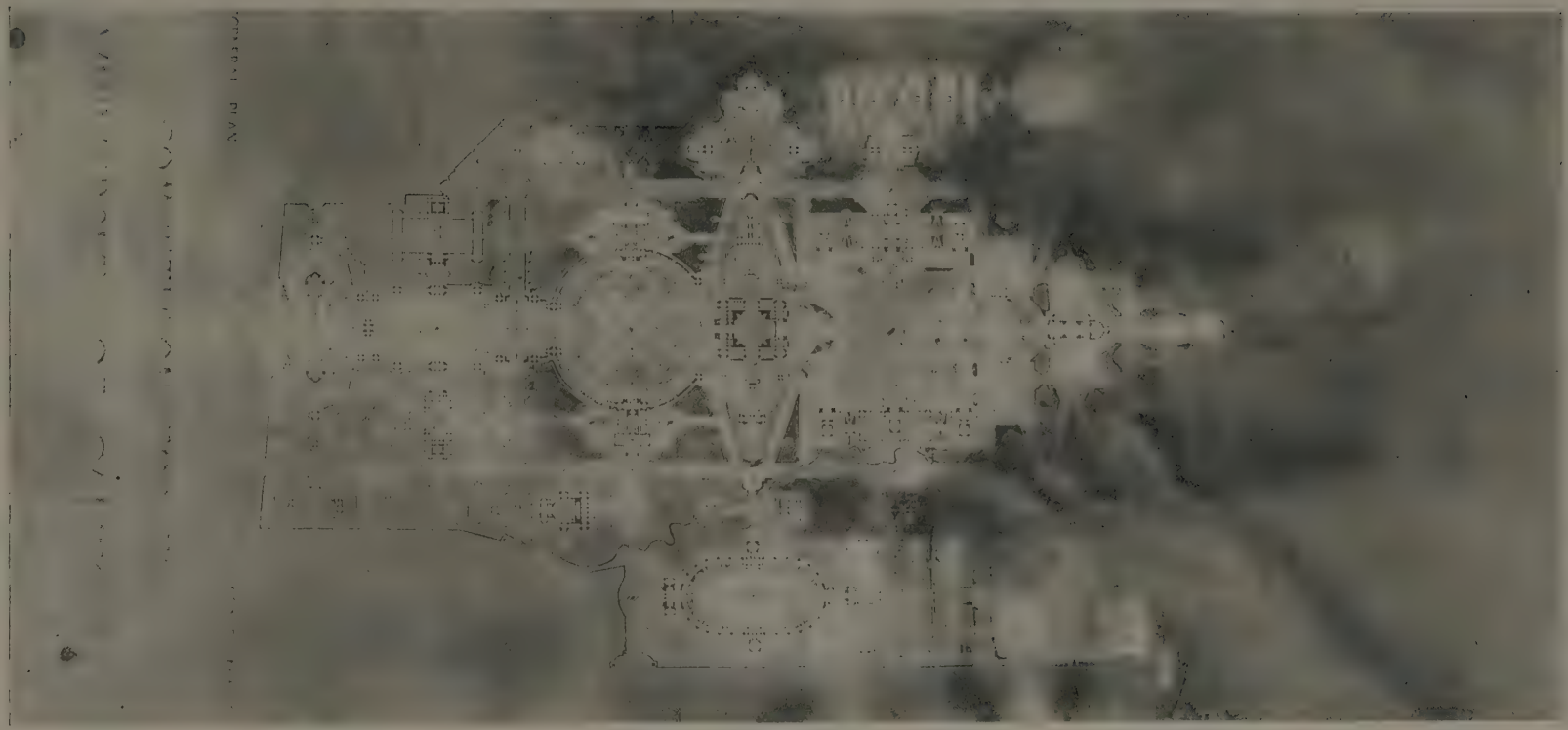
GENERAL PLAN

WHITNEY WARREN, NEW YORK



GENERAL PERSPECTIVE

MR. J. H. FREEDLANDER, NEW YORK

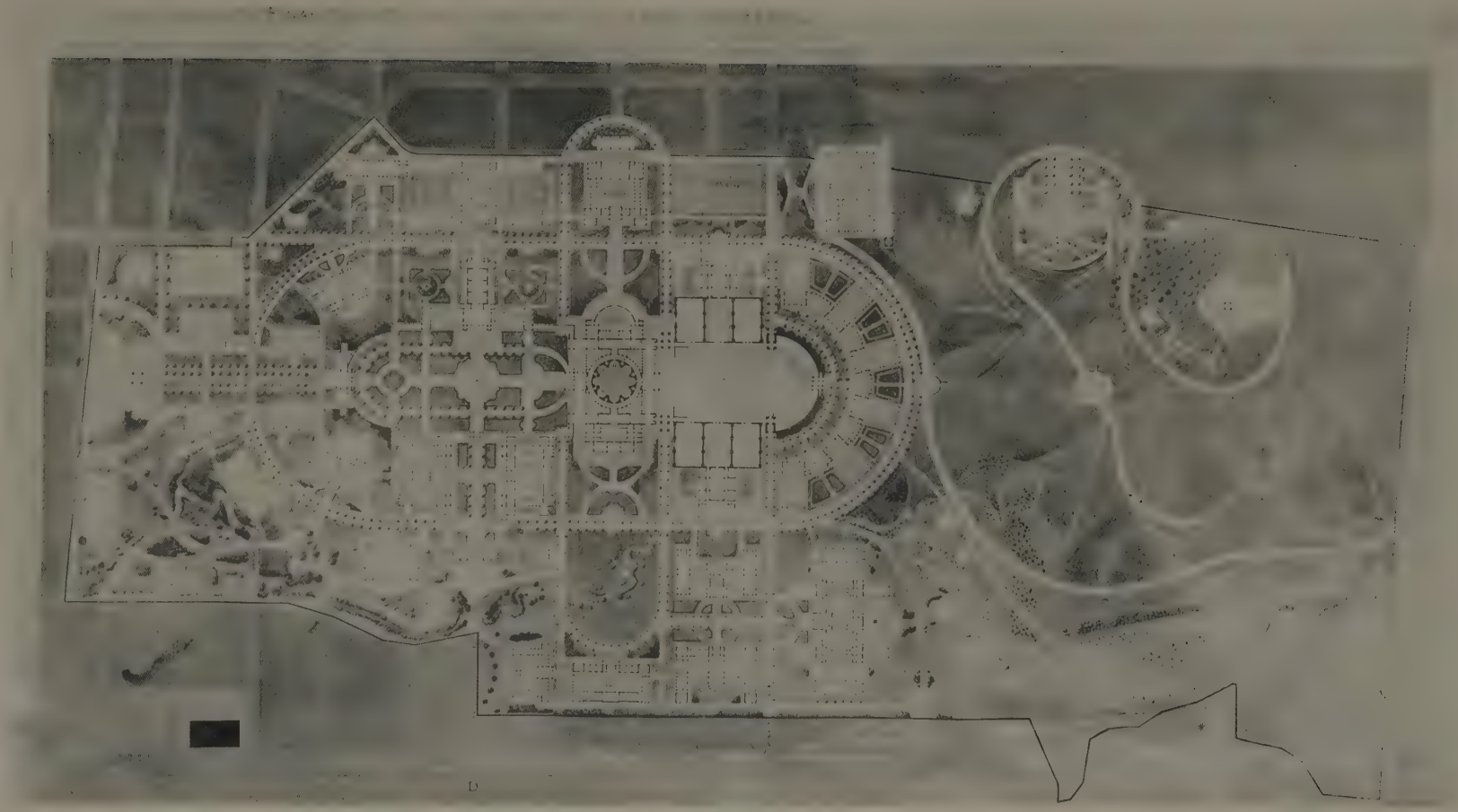


GENERAL PLAN

MR. J. H. FREEDLANDER, NEW YORK

GENERAL PERSPECTIVE

HERR PROFESSOR F. BLUNTSCHLI, ZURICH

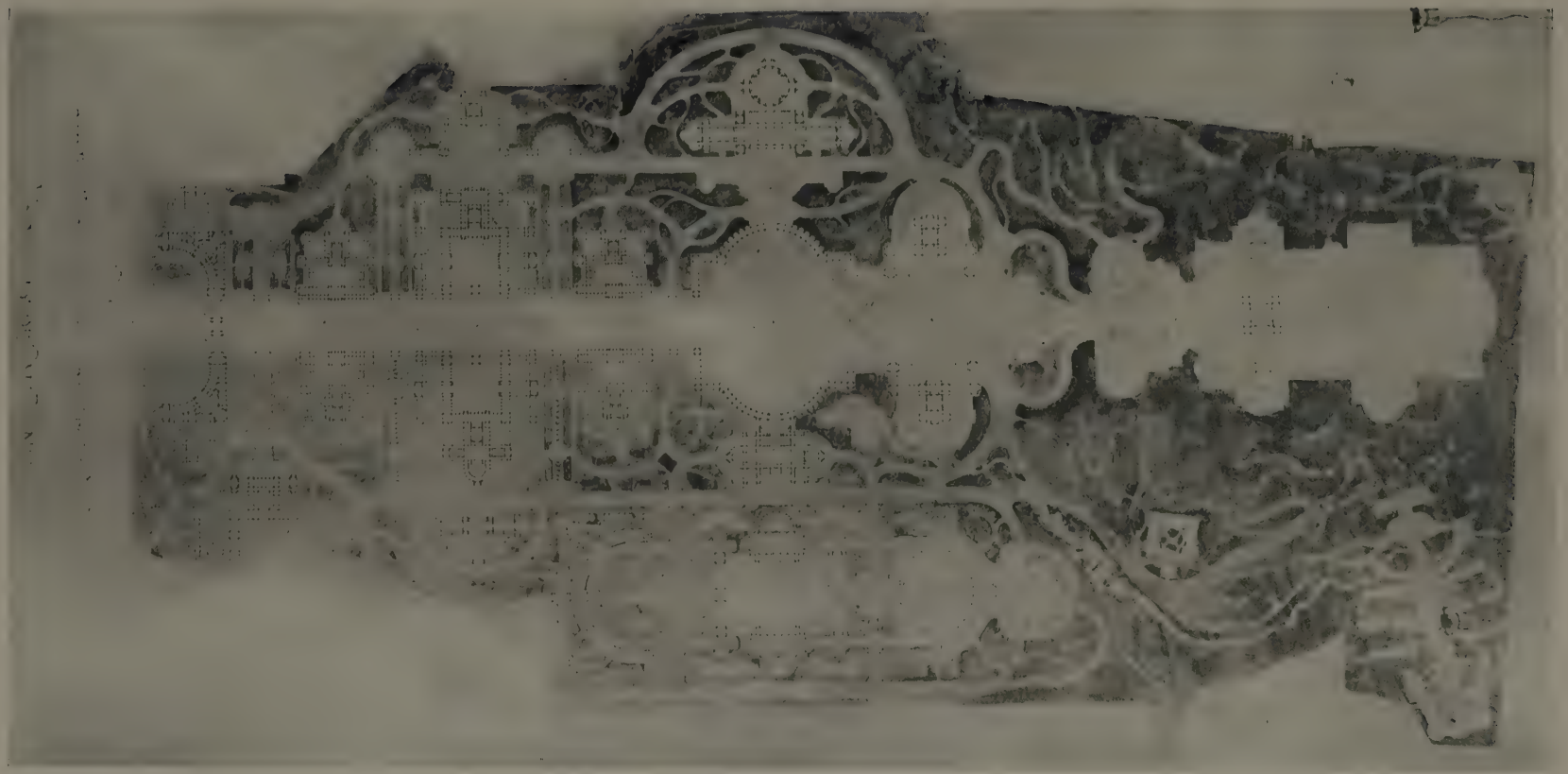


GENERAL PLAN

HERR PROFESSOR F. BLUNTSCHLI, ZURICH

GENERAL PERSPECTIVE

HERR RUDOLPH DICK, VIENNA

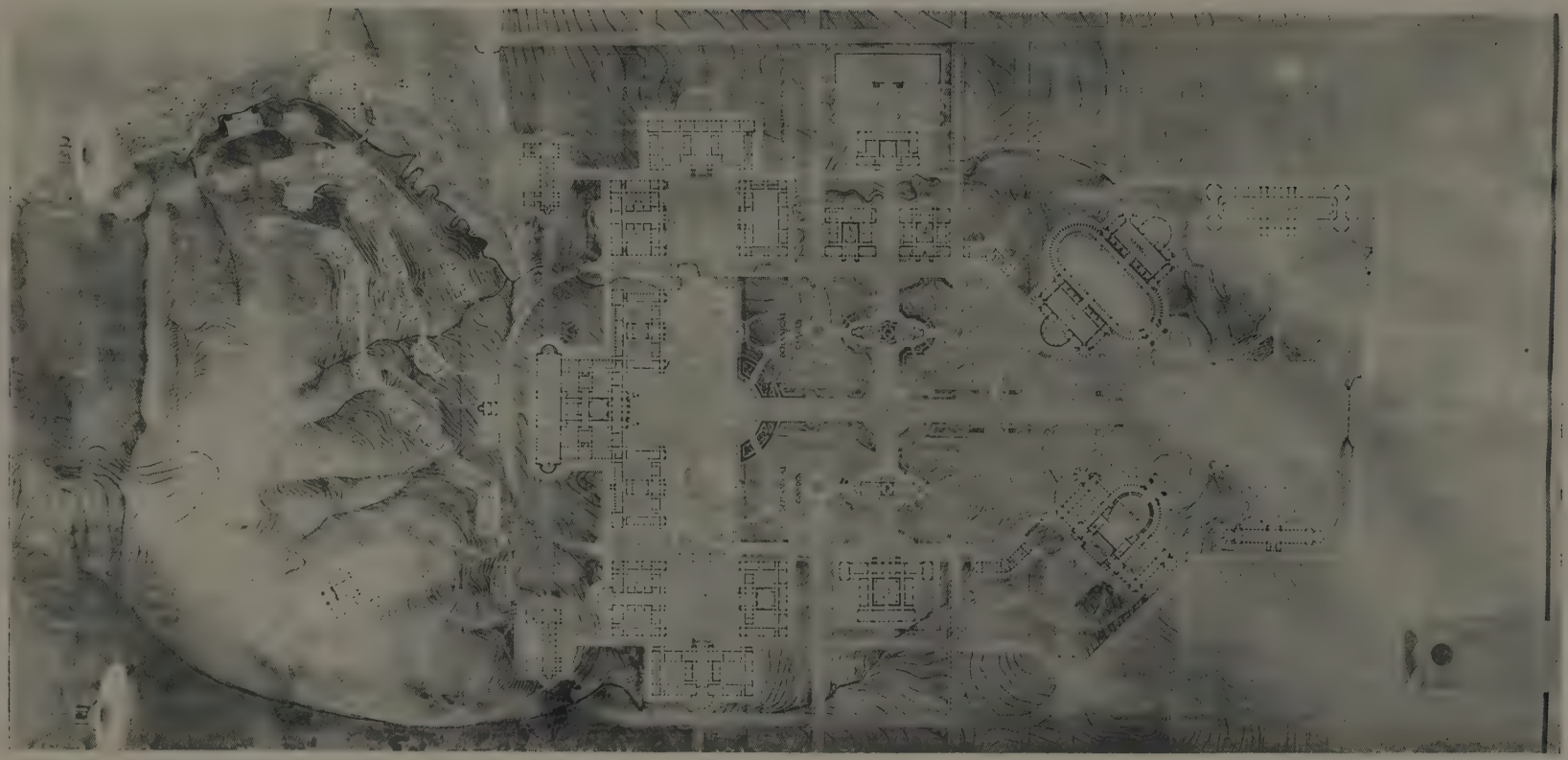


GENERAL PLAN

HERR RUDOLPH DICK, VIENNA

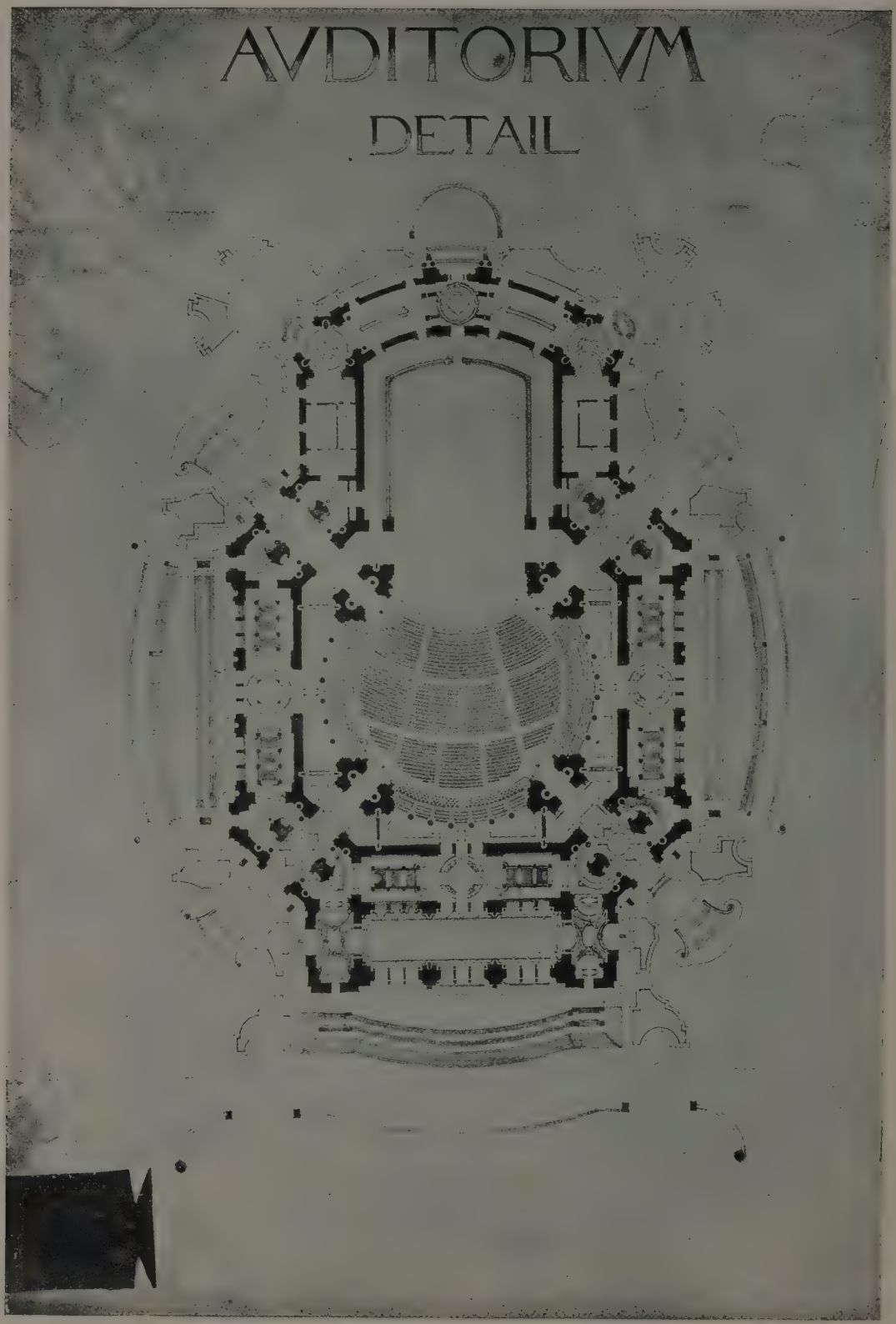
GENERAL PERSPECTIVE

MESSIEURS BARBAUD ET BAUHAIN



GENERAL PLAN

MESSIEURS BARBAUD ET BAUHAIN

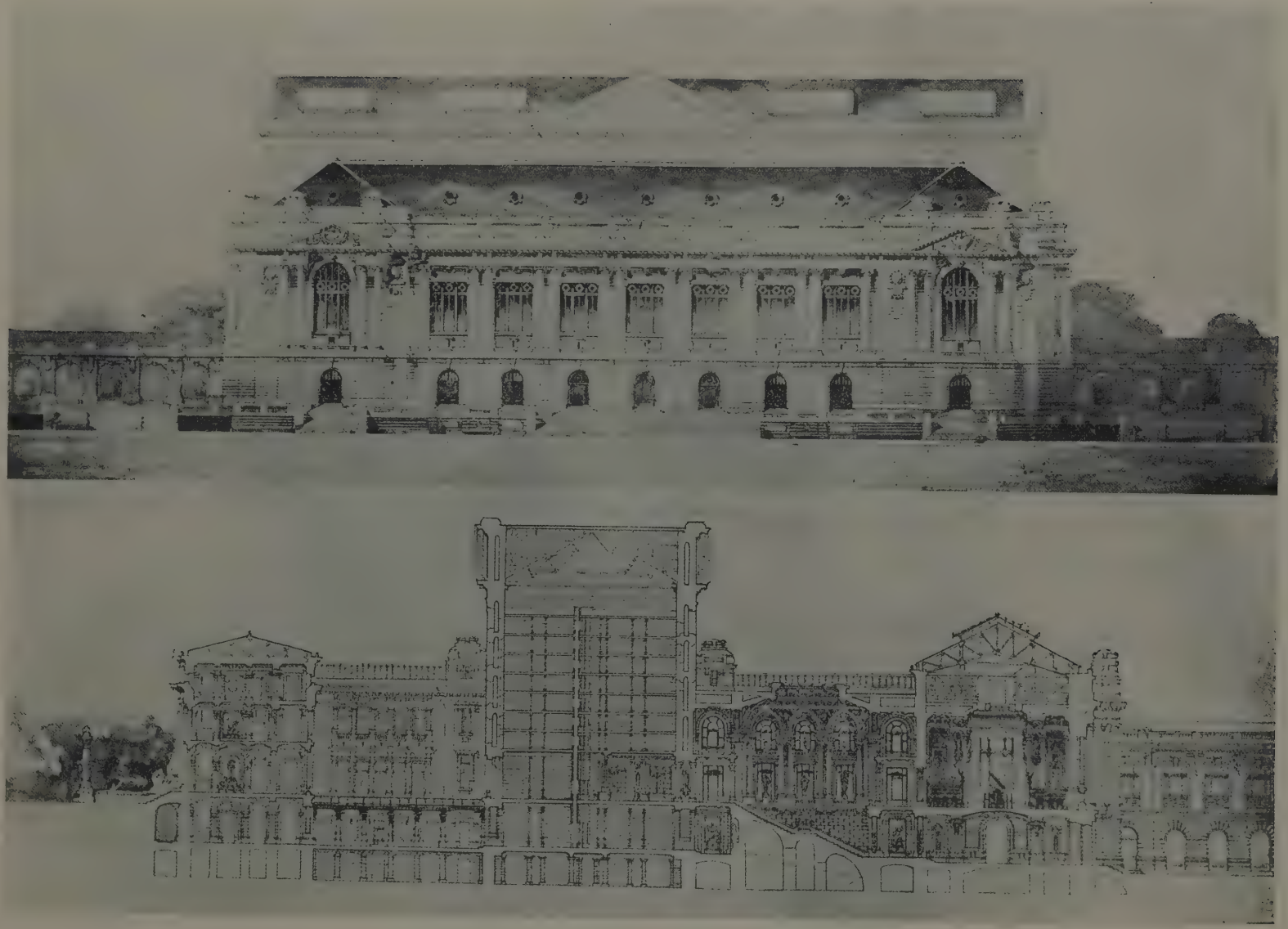


DETAIL GROUND PLAN OF ELEVATION

MESSIEURS G. HÉRAUD ET W. C. EICHMULLER. PARIS

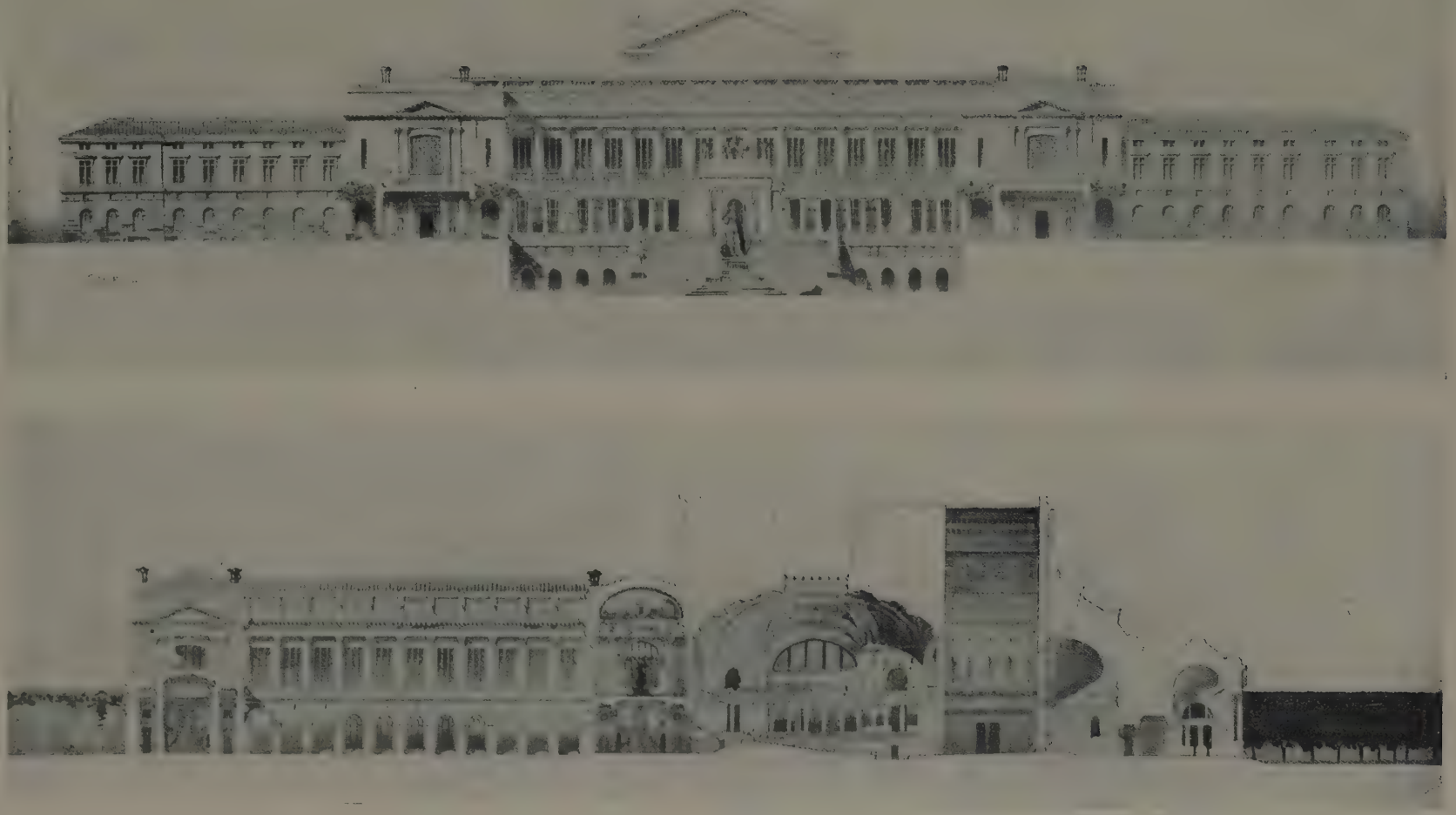
DETAIL FRONT ELEVATION

MESSIEURS G. HÉRAUD ET W. C. EICHMULLER, PARIS



DETAIL ELEVATION AND SECTION OF LIBRARY

Fifth Prize—MESSRS. LORD, HEWLETT & HULL, NEW YORK



DETAIL FRONT ELEVATION AND SECTION OF AUDITORIUM WING

WHITNEY WARREN, NEW YORK

DETAIL ELEVATION AND SECTION OF LIBRARY

Fifth Prize—MESSRS. LORD, HEWLETT & HULL, NEW YORK

DETAIL FRONT ELEVATION AND SECTION OF AUDITORIUM WING

WHITNEY WARREN, NEW YORK

FROM THE TRUSTEES' REPORT

"The International Competition initiated in 1896 is now brought to a close. And in rendering this report, the Trustees desire to express their deep sense of appreciation to Mrs. Hearst, to the jurors and to the competing architects. It is through the generous, cordial and constant co-operation of these—Mrs. Hearst, jurors and architects—that we are able to lay before the world the splendid results achieved.

"The object of the competition has been attained. A beautiful, artistic realization of their desires and efforts has been produced. It stands as a magnificent tribute of devotion on the part of the architects of many countries to their art.

"Plans beautiful in themselves, appropriate to the purpose in view and adapted to the site are before us. While full liberty of treatment was given to the genius of the architects, in order that they might not be hampered by any narrow conditions or considerations, their own judgment and discrimination have so regarded the natural limitations of space and cost that we entertain no doubt of the feasibility of executing the plans that will be presented to the regents for approval. For such execution there will not be required any larger expense than is justified by the great purpose for which the plan is designed, and the noble site whereon the buildings are to be reared."

EXTRACTS FROM THE JURY'S REPORT

"In appropriating the amount to be awarded to each competitor, the jury have taken into consideration the great superiority of the design placed first over the others submitted, and have decided upon the following combination:

First prize	$10,000
Second prize	4,000
Third prize	$3,000
Fourth prize	2,000
Fifth prize	1,000

"Upon opening the letters and removing the seals covering the mottoes, the jury found that the authors of the relative designs were as follows:

"First, Monsieur E. Bénard, 29 Boulevard Peréire, Paris.

"Second, Messrs. Howells, Stokes & Hornbostel, 46 Cedar Street, New York.

"Third, Messrs. D. Despradelles & Stephen Codman, 6 Beacon Street, Boston, Mass.

"Fourth, Messrs. Howard & Cauldwell, 10 and 12 East Twenty-third Street, New York.

"Fifth, Messrs. Lord, Hewlett & Hull, 16 East Twenty-third Street, New York.

"The jury, after an examination of the references and certificates submitted by M. Bénard, declare that this architect offers the guarantees which justify his being entrusted with the execution of the work.

"It is a matter of congratulation to the members of the jury that they are able to record the fact of their practical unanimity in all the decisions arrived at; and in concluding their report they desire to record their appreciation of the breadth of view and the generosity of Mrs. Hearst in instituting the competition, and of the care and intelligence with which it has been carried out from beginning to end, which makes it a model for similar competitions in the future; and, finally, their sense of the honor conferred upon them by their share in it.

"J. L. Pascal,
"John Belcher,
"Paul Wallot,
"Walter Cook,
"J. B. Reinstein.

"San Francisco, September 7, 1899."

COMMERCIAL ARCHITECTURE

BY WM. COPELAND FURBER, ARCHITECT, M. AM. SOC. C. E.

THE architecture of commercial structures is a problem requiring for its correct solution the work of a mind free from the fetters and limitations of bygone ages and conditions. Designers who think only in "terms" of traditional architectural expression can hardly hope to plan properly the structures required for housing the processes used in the application of science to the manufacture of commercial products.

In the design of all structures devoted to commercial purposes, such as office buildings, store buildings, factories, power houses, etc., the reason for their existence should not be forgotten.

Office buildings are erected for the convenience of the tenant, and for the corresponding convenience of the public using them; but in order that the investment may be a profitable one, these two conditions must equate with a third factor, that of commercial utility, or revenue-producing capacity. When these fundamental essentials have been provided for, an earnest and intelligent effort should be made to cover these necessities with constructional grace, rather than attempt to cut down the requirements to fit any architectural "ready-made clothes;" and herein will the ability of the designer manifest itself, for "necessity has ever been the mother of invention," and then again, on the other hand, we have the scriptural injunction against "putting new wine into old bottles."

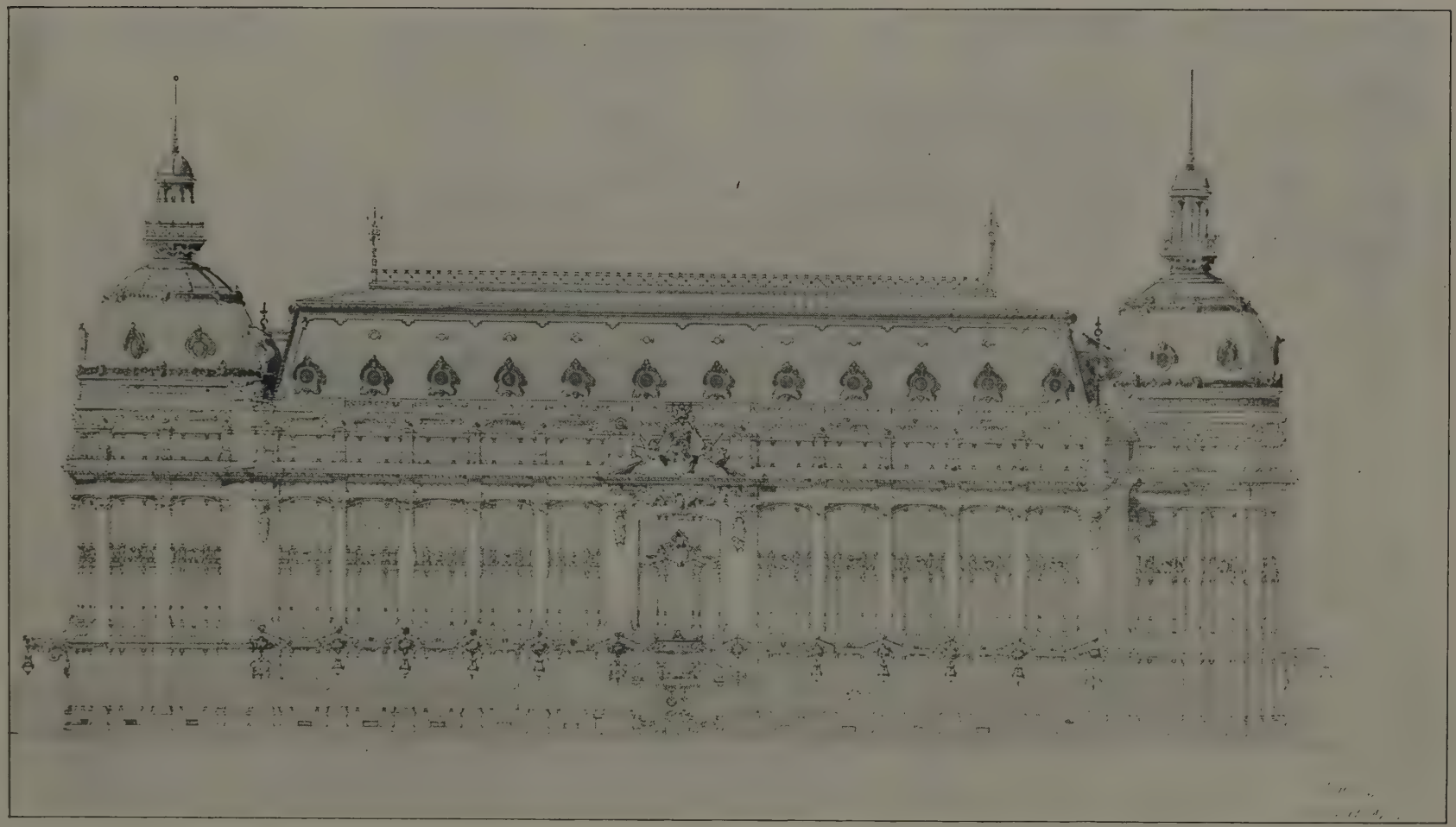
Store buildings for retail dealers require windows for display, and in many cases wall space for advertising purposes. In the large retail and department stores, the show windows, for the display of goods, should be the dominant note of the design. The piers and superstructure should not be so treated as to convey the impression that the large windows were begrudgingly put in by the architect, only on the imperative order of the owner. If the style proposed to be used does not lend itself readily to an "open" treatment, it is evident that the style selected is not a fitting one. In this connection, the idea embodied in the old sayings "the clothes were made for the man, and not the man for the clothes" and that "the body is more than raiment" might be borne in mind and has a pertinent application to commercial architecture.

Granting the use of signs as necessary for certain kinds of business, it becomes the duty of the architect to provide for them, and likewise his privilege to educate the public in the artistic use of signs. Had the proper use of signs been considered in the past, our streets would not now be disfigured by incongruous and unsightly displays of all varieties of ugliness, our city ordinances would not have to forbid overhanging signs, nor would our buildings be covered up with advertisements. The sign is a legitimate function of business and should have its place in the design, and this place should not be subordinated to lesser requirements. The artistic evolution of the "poster" in the last few years indicates the possibility of the combination of advertising and art. Can not the architect combine utilitarian necessity and architectural grace?

Mill buildings, carpet and textile manufacturing establishments, employing many individual machines, needing ample light and space, seem to have almost escaped architectural consideration in most of our cities, and the attempts which have been made in this direction have not been encouraging, because the designer, through ignorance or incapacity, has not been in sympathy with the spirit of the purpose to be accomplished.

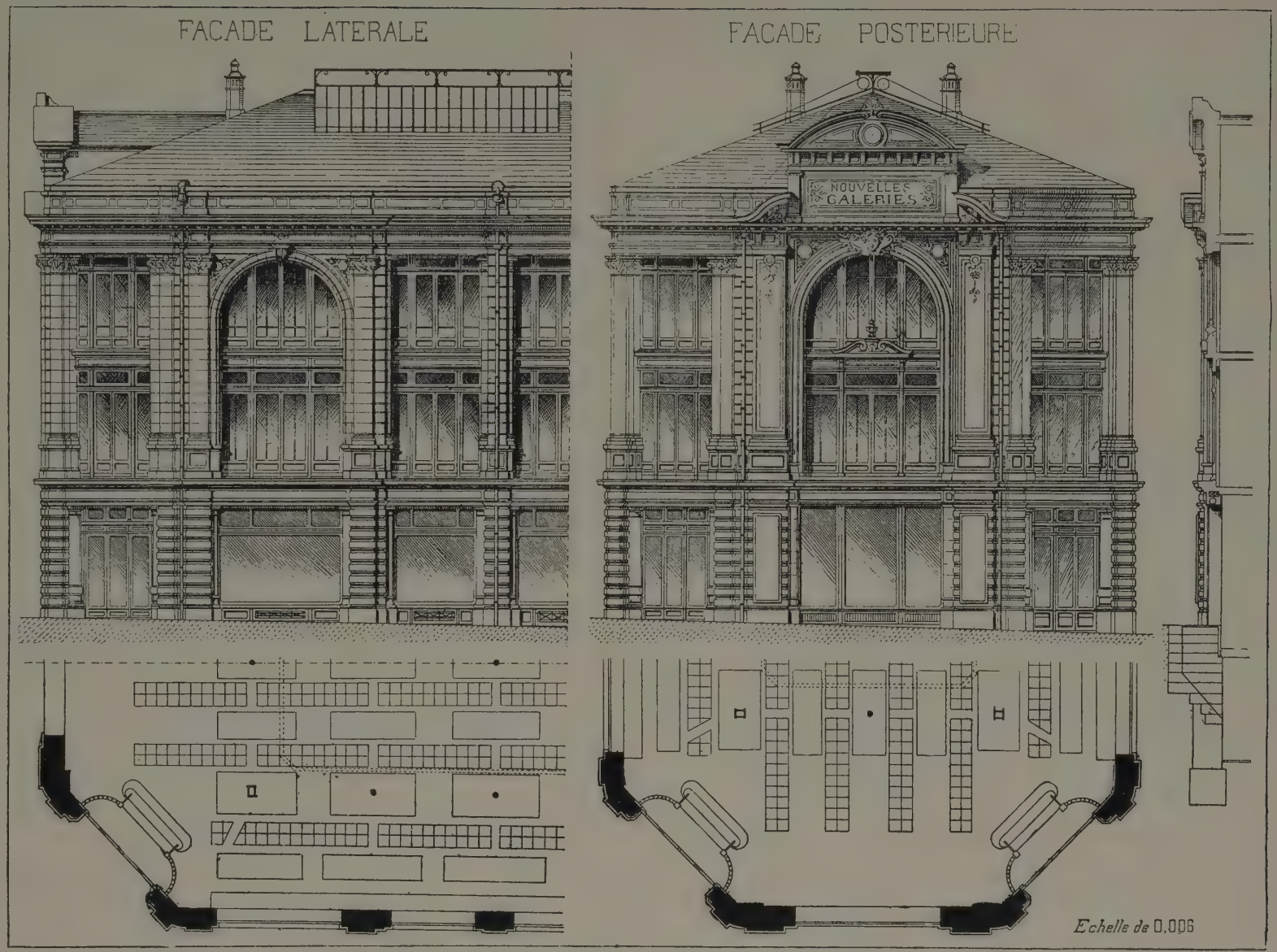
Power houses and factories have come with the end of the century in answer to the call for the economical development and application of power. In this age of commercial and scientific activity, the manufacturing plant occupies a larger space in the community than the churches and cathedrals did in ages gone by, and the happiness and welfare of a large number of people are dependent on its successful management. Therefore, these concentrations of power and aggregations of industry having become such a factor in every-day life, they should receive a corresponding amount of attention, and while they are necessarily engineering structures, it is possible to design them in such a manner as to solve these problems of engineering and architecture successfully; meeting in the fullest sense the demand that cannot be ignored, yet granting to the eye and the imagination some measure of beauty and interest, which will raise them above the commonplace.

We must realize, I think, that the architecture of the past was a legitimate artistic expression of the utilitarian needs of that time, in order to understand how it grew and eventually solidified into the expressions of thought which we have inherited; yet it is evident also, I think, that these forms were not drawn at random, or as



ECOLE DES BEAUX-ARTS PROBLEM, "A DEPARTMENT STORE"

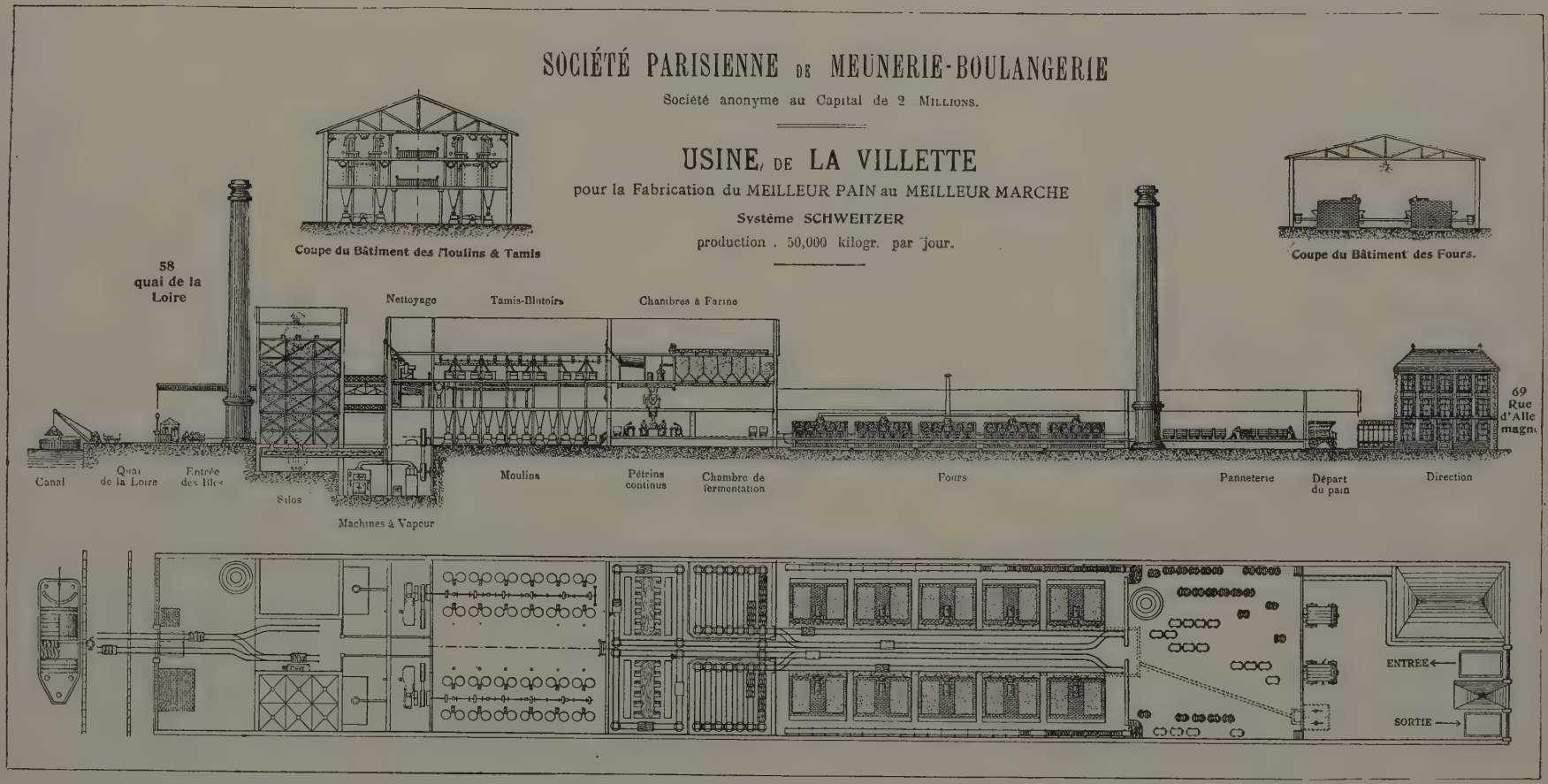
BY M. HONORÉ



From "La Construction Moderne"

DEPARTMENT STORE, MONTPELLIER, FRANCE

M. CARLIER, ARCHITECT



EVEN the most commercial manufacturing plant may be made an interesting architectural study, and result in heightening its producing power. The design before us shows the utilization of a narrow city lot for transforming a raw product, grain, into a finished product, bread, with a minimum waste of labor, time, space and carrying. The ingenuity of the scheme will be realized when one observes that the entire process—from the canal grain-boat to the automobile bread-delivery wagon—is within the length of a city block and the breadth of a couple of narrow fronts.

Although such a plan may not be consistent with the present methods of the wheat market in America, it is worked out upon lines that must commend it to all business men, for it unites the baker, the miller and the elevator within a single plant, forming an ideal unit in social economy. Thus is avoided the cost of storage and the usual risk that wheat entails upon its purchaser. A still greater economic factor appears in the case of the Nanterre Prison, for the Department of the Seine, where, since May, 1897, convict labor has been used in such a plant as is here designed, with a resulting production of 5,500 pounds of bread to the twelve-hour day.—ED.

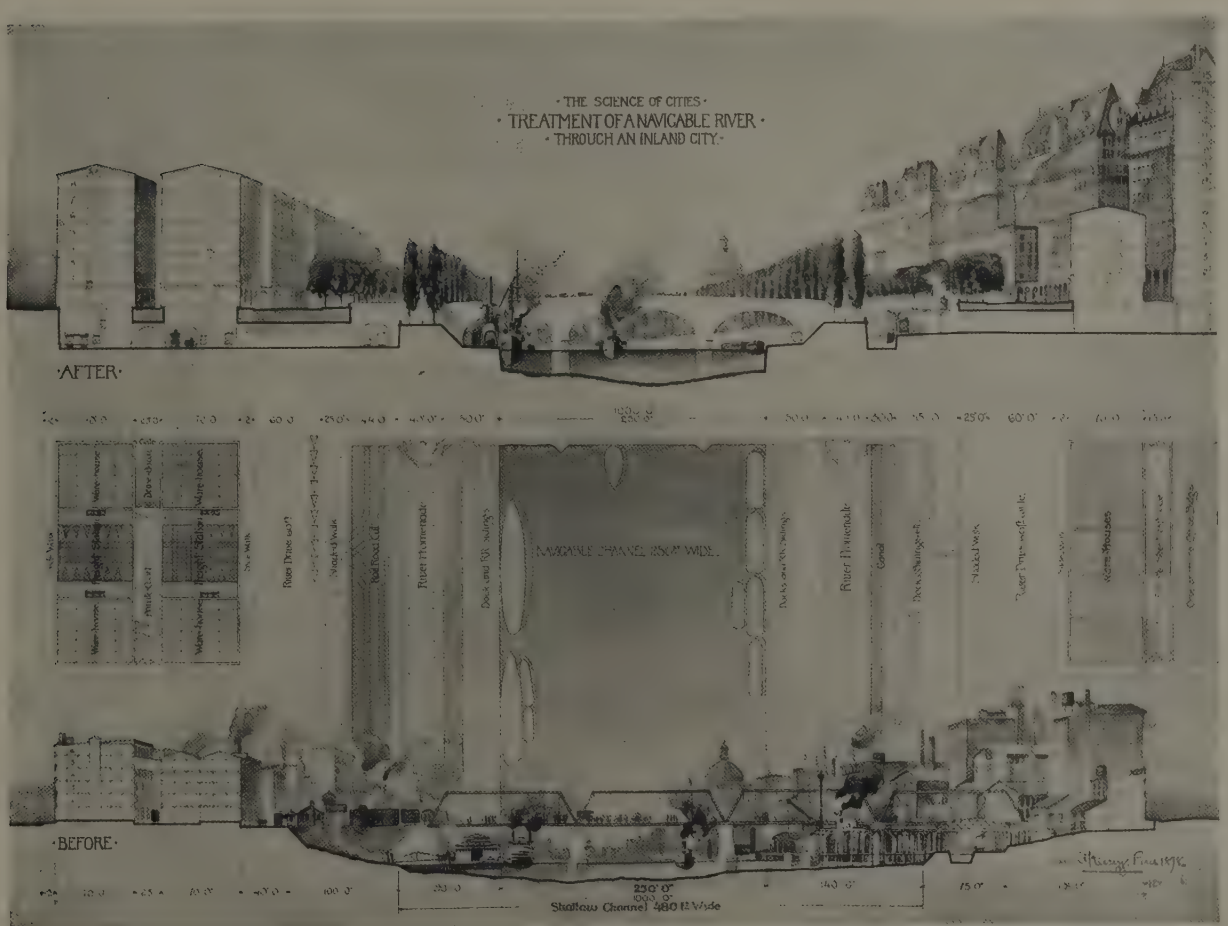
the result of chance or caprice, but finally reached their present shape through a patient attempt to truthfully portray the main purpose of the structure and its construction, in a way which admitted that beauty also was an end to be attained.

Having inherited certain architectural forms and details, which by common consent and acceptance have become the grammar of our constructive architecture, it is proper to utilize them, as we utilize the words of existing languages, to express our thoughts and purposes; but, in order that our expression may not become mere dissimulation or worse, they must be used truthfully.

Classic architecture was never developed along commercial lines, but, from the legacy the ancient and medieval architects have left us, there is little doubt that, had the necessities of our to-day existed for them, they would have met the conditions as squarely and courageously, and then complied with them with as much grace as they embodied their own ideas and needs, in a "perfect union of spirit and matter."

"Ah, to build, to build,
That's the noblest art of all the arts.
Painting and Sculpture are but images—
Are merely shadows cast by outward things
On stone or canvas, having in themselves
No separate existence. Architecture,
Existing in itself, and not in seeming
A something it is not, surpasses them
As substance shadow."

MICHAEL ANGELO,
Longfellow.



Present economic conditions tend towards concentration. The complex systems of manufacturing, handling and storing merchandise group themselves naturally along the chief arteries of traffic. They monopolize public areas by the transport lines they attract, and return nothing to the taxpayer for these facilities. The above illustrations show how such areas are and might be treated. In the upper one the advantages for commerce are increased, while pleasure grounds and driveways utilize space sacrificed for unhealthy mud-flats in the lower drawing.

THE TRAVELLING FELLOWSHIP IN THE COLLEGE OF ARCHITECTURE OF CORNELL UNIVERSITY

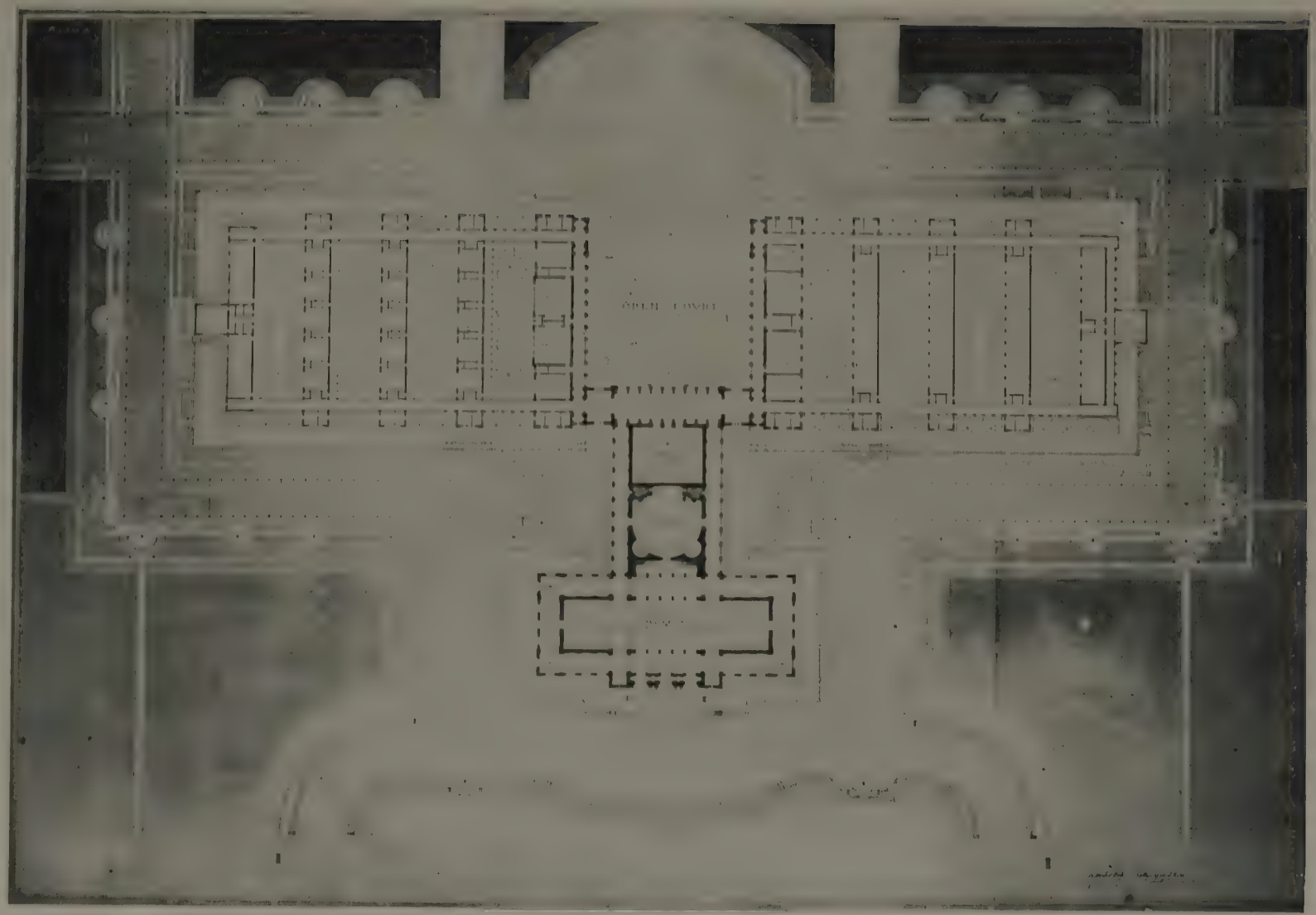
BY AN ENTHUSIAST

THE patrons of the *Annual* may be interested to learn the results of the new travelling fellowship in the College of Architecture of Cornell University. "Progress before precedent" has certainly been the motto of the managers of this fellowship, for it has been conducted upon entirely new lines, and in the face of strong criticism from some of the champions of the ordinary method of conducting such fellowships. That the experiment has succeeded is another refutation of the old saying that there is nothing new under the sun. That the authors and the first holder of the prize are entirely satisfied with the venture is certainly encouraging to those who would adopt for their professional creed the motto mentioned above.

The fellowship consists of an award of $2,000 to be issued biennially to the winner of an architectural competition, the money to be paid in installments during two years. In planning the details of this fellowship, considerable dissatisfaction was felt with the custom of travelling and of making measured drawings. It was believed that such fellowships or scholarships result principally in the production of fine draughtsmen. The documentary value of such measured drawings was considered questionable, since nearly all of the better buildings of the world have been measured and drawn by experts in the employ of the European governments or by individuals working in their own interests. That these results are within the reach of every one through books and photographs is sufficient argument against the enforcement of this kind of work upon travelling students. In ninety-nine cases out of a hundred the winners of travelling scholarships are in need of training in architectural composition. With this in mind the professors of architecture at Cornell University debated between the two following schemes, viz.: (1) to send the winner of the prize immediately to Paris with the intention of entering the École des Beaux-Arts, or (2) to divide the two-year period into two separate periods of home study in advanced design at Cornell and two separate trips to Europe. The second of these plans was chosen, chiefly because of the difficulty which most men encounter in the entrance examinations to the École des Beaux-Arts, and also because of the stimulus which the home study gives to the student who spends an entire college year in anticipation of the foreign travel. Certain it is that Mr. Dole, the first holder, spent a most profitable year at the College of Architecture, from October, 1898, to June, 1899, working partly on undergraduate problems and partly on the very important and imposing composition of a College of Fine Arts for Cornell University, which appears among these pages. Some idea of the industry, fired by enthusiasm, which pushed these drawings to a completion may be gained by considering the size of the drawings. The elevation measures 15 feet in length; the plan is 8 feet by 10 feet, and the bird's-eye perspective is over 7 feet long.

Mr. Dole sailed in June for Antwerp and spent four delightful months in Great Britain, Holland, Belgium, Germany, Austria and Northern and Central France. He returned to the college in November, and is now at work on a very complete set of drawings for an Episcopal cathedral. The nature of this problem was known by him before he sailed for Europe, and during his travels he paid particular attention to cathedral architecture, thus joining in a practical way the home study to the foreign travel. Next September Mr. Dole will sail for Italy direct, with the intention of spending the remainder of his fellowship period in Southern Europe and in Paris.

The second competition will be held during the coming summer months. There will doubtless be a keen rivalry among the candidates, for the fellowship has attracted much favorable comment and is regarded to-day as one of the most attractive opportunities open to architectural students.



PLAN FOR A COLLEGE OF FINE ARTS FOR CORNELL UNIVERSITY

BY HERBERT DOLE

PERSPECTIVE AND FRONT ELEVATION OF A COLLEGE OF FINE ARTS FOR CORNELL UNIVERSITY

BY HERBERT DOLE

A CODE GOVERNING COMPETITIONS

BY JULIUS F. HARDER

Chairman of the National Committee of the Architectural League of America upon Code Governing Competitions in Design

The following paper was read and liberally discussed at the Cleveland Convention. All interested in the movement should address the chairman, 91 Broadway, New York City.

MR. CHAIRMAN AND GENTLEMEN:—Since this convention assembled this morning the expressed sentiments upon three particular things have repeated themselves with positiveness and persistence.

(1) There is a sentiment which seeks to depart from architectural isolation and desires us to rub elbows with our fellows in the allied arts. There is a feeling that our architectural organization should be expanded to a degree of inclusiveness comprising all the allied arts—sculpture and painting, workers in decorative glass, metal, mosaics and every form of artistic workmanship and product which enters into the fine art of building beautifully—and the idea of expansion even extends to including reinforcement by the admission of lay members in clubs to certain restricted membership.

(2) There is a strong current perceptible, setting in the direction of establishing the practice of architecture as a business upon an appropriate pedestal of respectability and responsibility; to begin the work of establishing professional ethics and providing the organization for control and discipline; to rescue our practice from the slough of despondency in which it is freely admitted to find itself and to make a line of markation between those methods which are considered as proper and productive of wholesome results and those others which are generally agreed to be improper and invariably produce bad results.

(3) This convention appears to be unanimously of the opinion that architectural organizations should assert themselves in their own community and municipality and also nationally, to fulfil their obligations to society, to the end of securing proper consideration from an architectural point of view for public works of art and architecture of all classes.

It is with all these, but more particularly with the second, that this paper deals, and its conclusions are founded upon them as a premise.

Before entering upon the debate which the presentation of this code governing competitions in design will undoubtedly bring forth, it might be well to outline for a moment the intentions followed in framing the code now before you and the conditions which command and restrict the subject.

It is not to the purpose of either action or non-action to discuss whether competitions are good, bad or indifferent; whether the method of competition produces better works of art or whether it is the only means by which wonderful hidden talent can alone strive to the light of day. Neither from the artistic, ethical, moral or business point of view is this important.

To those, however (and there are many), who have never gotten beyond this point, and to those (who are also many) whose constant wail it is "that competitions are unsatisfactory," is offered the consolation that the establishment of a code will undoubtedly have the effect of largely reducing the number of competitions. This must be apparent, for, when promoters indulging the thought of getting something for nothing by means of a competition find a contract staring them in the face, unnecessary and uncalled-for competitions will not be entered upon as carelessly as is the case at present.

Surely the opposition to the establishment of a code should not come from those who have given up all hope of reform as to methods. Even the effect of an honest attempt to be in harmony with their case-hardened condition.

It does not seem to be, therefore, necessary to discuss here at all the question as to whether it is a fact that the method of competition in design produces better or the best results, or whether we shall indorse the method and to what extent. The fact remains, and this we cannot escape, that we have the competition with us, that it bids fair to remain in popular favor and that the place which it holds in democratic affections extends to an ever-widening influence. We may regard the process as a necessary evil or an unnecessary blessing; still it is *here* and forms a proper subject to be dealt with and regulated by organizations of professional men.

When we look about us and observe the important enterprises which are at this moment made subject to this process of competition in design and the finished works which will of necessity bear the impress of the process, for better or ill, it certainly seems as though this work of establishing a code were well worth doing and worth doing well.

It is all very well to ridicule the attempts and

failure of others to conduct competitions successfully, but when the responsibility is thrown upon ourselves, what shall *we* do, or leave undone, to do better and produce fairer results?

Shall our committees continue to construct programs which prove but a rope of sand and our own expert juries return verdicts which avoid responsibility and become the convenient means by which the issue may be evaded, thus suffering the entire contest to which we have lent our auspices to become a protest and laughing-stock in the community?

It is for ourselves, then, first of all, that we lay down a guide in these matters at once reliable and uniform for all cases.

It is for this reason, also, that it is with the process itself that we have to deal rather than with merely expressing opinions as to the pros and cons of any particular species or other questions extraneous to it.

The main abuses of the past have *not* been that there was no professional adviser or expert jury, nor that the remuneration was insufficient or that there have been too many or not enough competitions; the difficulty has been rather that the programs did not provide the elements of a contract and that they have been faulty in other respects; that juries and experts, however competent to judge of the artistic and technical qualities of the work submitted (*largely by reason of faulty programs*, it is true), failed to give that unreserved verdict to which the winners are entitled.

More than any other, perhaps, the specific abuse which the proposed code operates against is the one that the final award is generally not made upon the expressed terms, conditions and plain understanding upon which competitors are invited to enter. Some convenient means is generally found to repudiate the agreement or to evade the plain issue.

The code provides means that if there be a pretence about the purpose and if the award is to be made upon any other basis than merit alone, the pretence shall be unmasked at the beginning and before a number of unsophisticated competitors shall have been robbed of their work. The code further provides that the award shall be made upon the basis as originally agreed upon without alteration or deviation by any causes whatsoever.

There is nothing contained in the code as presented which is antagonistic to, or in conflict with, any action already taken or agreements reached by other bodies. While the essence of previous actions has been to discriminate as to when there should be competition and when not, and upon the amounts of remuneration, this joint committee has contented itself with formulating a process by means of which the contest itself may be conducted with fairness, equity and justice to all concerned.

The code as reported is simply a reduction to definite and exact terms of a systematic and orderly process of contest, and while it does not concern itself with questions of remuneration or enforcement, both of these provisions can be made applicable to it when the time appears ripe for their enactment.

There are certain elements of contest which must first of all be agreed upon as fair, orderly and essential.

Certainly, these two simple propositions are fundamental to all contests, whether it be horse-racing or designing—that the competitors shall meet upon equal terms, without advantage or favoritism, and that the judges of the game shall themselves be conceded to be competent in the premises and disinterested.

This last does not mean necessarily that the jury must be composed exclusively of professional artists, and by naming the jury in the program each competitor is accorded opportunity to pass upon the competency of the jury for himself. This is a greater privilege than is accorded even in courts of law.

I have reached the positive conclusion that the establishment of an agreement as to what constitutes the ethics and morals of competitions is of vastly greater importance, of more far-reaching influence and of more immediate benefit than any consideration of the business or legal aspects, questions of discipline or enforcement or amounts of remuneration could possibly be.

If any organization feels itself strongly enough organized to attempt enforcement, it would become a simple matter to resolve that its members must not participate in competitions held under other than the accepted code under penalty of suspension or expulsion from membership.

It has seemed to the committee, however, that if the code is good, desirable and wholesome, it will enforce itself; if it proves unnecessary and undesirable it would be bad policy to attempt enforcement. In either event provision for enforcement seems immaterial at the present time. Whatever code may be adopted, it must be simple enough to be acceptable to all the various bodies in order to insure concerted action even to the extent of identical wording, as it is only through concerted action that it can be shown that the profession is agreed upon some one thing, by which attention can be commanded and a reform obtained.

I want to state right here, in order that I may be fully understood, that it is my conviction that on the whole it would be better if the method of direct competition were taken out of all art mat-

ters. The impossibility of this has been, however, sufficiently demonstrated.

The next best thing would logically seem to be to reduce the number of competitions and to lay down stringent regulations for the conduct of those which must be and will be held, and to supply, if it be a physical possibility, the organization and machinery for enforcement, control and discipline. This last would necessarily result in something akin to tradesunionism, with its certain advantages on the one hand and all its familiar unpleasant and disagreeable features on the other. Considered from the artistic standpoint it would be abhorrent and impossible to enter upon a course which would involve the last. Nor would it become necessary to do so. Everything which is desirable can be realized by the adoption of milder methods.

It is true that some may feel that, as a solution of all the difficulties of architectural professional practice that can possibly be thought of, the code is not wholly satisfactory. Admitted. It is contended that nothing is good for anything unless it can be and is enforced. That is a difficulty, not of the code, but of lack of machinery of enforcement and control.

You will agree with me, also, I am sure, that in order to be in a position to satisfactorily enforce something we must first become agreed as to what the moral basis at least of that something should be.

It is certainly not asking a great thing of the profession, which pretends to be clamoring for a reform of an abuse under which all its practitioners are suffering, that it should commit itself morally to so innocent and harmless a matter as the proposed code.

It cannot possibly do any harm if a certain morale shall receive recognition and standing. There can be none who contend that it may be hurtful. There may be those who feel that it would not do great good, but there are many who think that it will do some good. These last may be wrong, and if this should prove true, even then their efforts could have done no harm. Let the step be a small one, it is a forward impulse and denotes progress.

The public at large is desirous of being fair, but often they do not know how to be so. They are too apt to look upon the services of the artist or architect simply from a mercantile standpoint. To them the competition is simply a case of showing goods, and they feel at liberty to accept and reject upon any basis which is considered to be important at the moment, or made to appear so. The original basis of issue of every competition is that of merit, pure and simple. This plain issue is too often side-tracked by unworthy and improper machinations, in the period between the issue of the program and the day of final reward.

The present purpose is to secure, if possible, the sympathetic and concerted action of all clubs in this direction. At the time when our joint committee was formed, about three years ago, it was suggested that it should embrace delegates at once from the clubs of Cleveland, Cincinnati, St. Louis, Chicago, Boston and other cities. But it was thought that, on account of the necessity of a great number of meetings before a tangible result was arrived at, and because of the time and cost incurred in travelling from remote points, the formation of a joint committee of this scope would be impractical.

What we are endeavoring to accomplish now is this: To have the code as it now stands in its entirety adopted by as many societies as possible, and then, after about two years of experience under it, to call a national conference of delegates from all such societies, and make such amendments as seem just and desirable.

You will appreciate, of course, that this code is a compromise among many elements, that its creation was surrounded by many practical difficulties, and that, when considered by many individuals, many ideas as to changes in it will be presented; it must be remembered, however, that its force and usefulness will be in proportion to its being identical in all architectural bodies, and that whatever merit there may be in any deviation from it, that benefit would be outweighed by thus weakening the strong front which absolute identity would present before the public.

It will, of course, be apparent to you upon examination that it is simply an establishment of some kind of recognized ethics of competition, that it is a moral force and intended to apply at least to all competitions over which a club has control. Its general adoption would correct in a measure the numerous abuses of competitions, but at the same time it is not pretended that all the difficulties of architectural practice can be cured by it alone.

The question will be asked: What good will it do to adopt this code? The answer is: It will accomplish several good things immediately:

(1) It enters upon the road to reform by taking the first step which must be taken to accomplish anything.

(2) It commits the profession to a recognition of certain uniform principles of ethics relating to the subject.

(3) It can be immediately applied to such competitions, both private and public, over which clubs have control, and in cases where the executive of clubs is officially consulted.

(4) It establishes a standard by comparing which with an issued program professional men will be able to decide whether it is advisable to enter or desist from a proposed competition, and provides the reason therefor.

(5) It places clubs in a position to announce to its members or publicly state whether it approves or disapproves of the terms and conditions of a proposed competition and to state reason therefor.

GENERAL CODE GOVERNING COMPETITIONS IN DESIGN

RECOMMENDED FOR THE ADOPTION OF ALL ARCHITECTURAL BODIES BY THE FIRST CONVENTION OF THE ARCHITECTURAL LEAGUE OF AMERICA

On January 19, 1899, the Executive Committee of the Architectural League of New York met and ratified the action of the Joint Committee on Code, held April 5, 1898. This Joint Committee consists of John De Witt Warner, Chairman; J. F. Harder, Secretary. The Architectural League of New York was represented by J. F. Harder, F. S. Lamb, A. W. Brunner. The National Sculpture Society, John J. Boyle, Daniel C. French, John De Witt Warner. The National Society of Mural Painters, C. M. Shean, Herman Schladermundt, C. R. Lamb, and the Philadelphia T-Square Club by Frank Miles Day, Walter Cope, T. W. Kellogg.

This Joint Committee is the outgrowth of a series of meetings and actions on the part of the societies represented, extending over the period of the past two years, culminating in final meetings held February 26 and April 5, 1898, at which amendments referred by the respective associations were harmonized.

Before the Cleveland Convention the Joint Committee, in submitting the following general Code, added to it as part of their report the following statement:

(1) It is the sense of this Committee that the enforcement of this Code and trials or penalties relating thereto involves questions of law on the one hand or of ethics on the other, neither of which are considered as properly within the scope of this General Code.

(2) It is the sense of this Committee that the question of rate and basis of remuneration for services in connection with Competitions further than general insistence upon remuneration to each to whom an award is made is not properly within the scope of a Code on Competitions, but is rather an item of the broader general subject of Remuneration, which should form the subject of independent consideration and adjustment.

I. DEFINITIONS

(1) A COMPETITION in design is the process by which, on the basis of merit, from two or more designs proposed, one or more are selected.

(2) Competitions may be either "open" or "limited."

(3) An "open" competition is one in which any person may be a competitor.

(4) A "limited" competition is one in which each competitor is especially invited.

(5) A competition of either class may be either—

(*a*) "Premiated"—in which remuneration is provided only for those to whom an award is made.

(*b*) "Paid"—in which remuneration is provided for each competitor.

(6) The promoter is the party who undertakes responsibility for fulfilment of the competition according to its terms, and shall provide for proper and substantial remuneration to each competitor to whom an award is made.

(7) The program is the offer made by the promoter, and includes the written or printed statement of the terms of a competition on the basis of which proposals are to be made.

(8) A competitor is one who in acceptance of such offer submits a proposal in accord with the terms of the program.

II. THE PROGRAM

(9) The program is an agreement, the terms of which must be carried out in good faith by all parties.

(10) The terms of the program are to be concisely stated and must be mandatory.

(11) The program shall—

(*a*) Be headed substantially as follows: "Under the General Code Governing Competitions in Design of the Architectural League of America, of which a copy is subjoined,

_____

(*Name of Promoter.*)

invites competitive proposals upon the following program."

(*b*) Contain a definite statement as to proposed cost.

(*c*) Contain a definite provision as to anonymity.

(*d*) Name the jury, which must include experts upon the subject under consideration.

(*e*) Fix uniform requirements for drawings, models, or other forms of proposals.

(*f*) Fix a definite time and place for receipt of drawings, models, or other forms of proposals.

(*g*) Fix the nature or amount of the awards or prizes.

(*h*) Fix the period of time within which decision will be rendered.

III. DRAWINGS OR MODELS

(12) The requirements for drawings, models, or other means adopted for illustrating or describing the proposals, must be clearly defined in the program, including, namely, that they be uniform

as to character of rendering, scale, number and size of separate sheets or pieces, and such other detail as may be necessary in the peculiar circumstances of each case.

(13) The requirements for drawings, models, etc., must be of the simplest nature, adequate clearly to explain the design, thus reducing to a minimum the labor and materials necessary in their preparation.

IV. THE JURY

(14) All competitions are adjudicated by the vote of a jury, including disinterested experts. If the subject of the competition be such that its execution requires special expert knowledge, then, if permitted by the program, the jury may call in additional disinterested experts, and also the promoter, to advise with them.

(15) The order of procedure of the jury shall be as follows:

(*a*) Reading the program.

(*b*) Passing upon the question of calling in expert advisers or the promoter.

(*c*) Passing upon the work submitted, with reference to conformance with the conditions of the program. The jury must exclude from consideration proposals violating the conditions of the program.

(*d*) Passing upon the manner of arriving at the verdict.

(*e*) Deciding upon the verdict.

(*f*) Writing and signing the verdict.

(16) The jury may decide whether the prime object of the competition is to select a design, or whether it is a means of test, having for its object the selection of an artist.

(17) The jury must make the awards to the competitors as stipulated in the program.

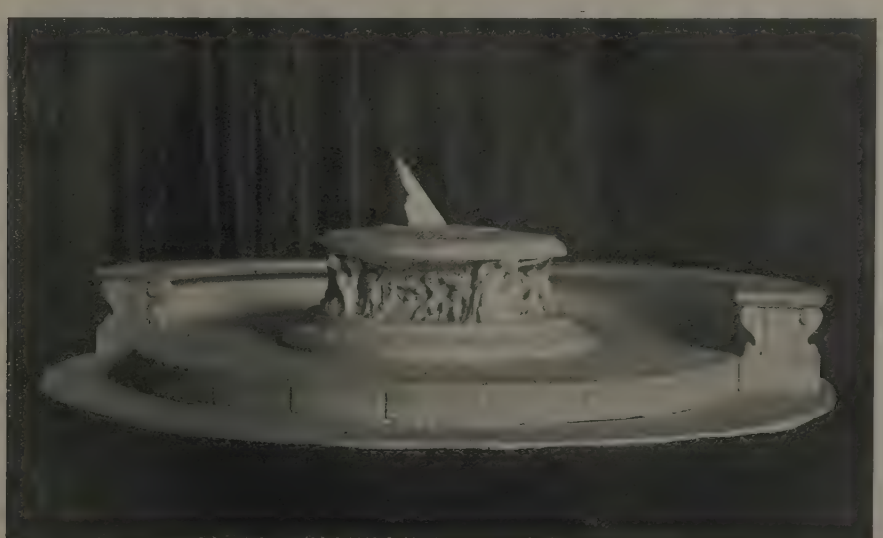
(18) The drawings, models, etc., are not to be placed on exhibition before the verdict of the jury is rendered, and except when otherwise provided in the program shall remain the property of their proposers.

(19) Voting must be by ballot, but procedure otherwise shall be as agreed upon by the jury.

(20) The action of the jury shall be final.

V. BY-LAWS

(21) Any subscribing society may prescribe such by-laws additional to this general code of competition and not in conflict therewith as it may see fit; but such by-laws are to be included under a separate head, and indicated as being the by-laws of the particular society prescribing them, and the other subscribing societies shall be served with an official copy of such by-laws.



FIRST PRIZE DESIGN—SUN-DIAL COMPETITION

CHARLES A. LOPEZ, SCULPTOR BRITE & BACON, ARCHITECTS

LESSONS FROM THE PARIS EXHIBITION 1900

"Magician hands through long, laborious nights
Have made these princely palaces to loom
Whiter than are the city's legion lights,
On threads unseen stretched out across the gloom.
Reared in an hour, for one brief hour to reign,
The proud pavilions watchful hold in fee
A world's achievements, where the stately Seine
Slides slowly past her bridges to the sea."

—Guy Wetmore Carryl, in Harper's Weekly.

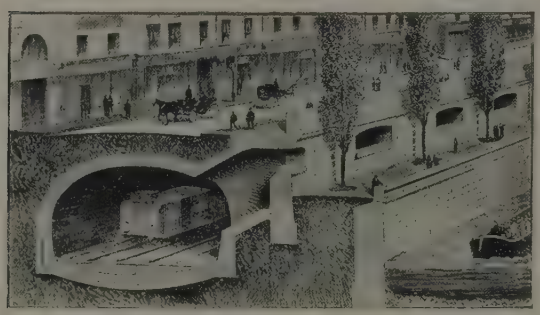
WERE it not for the widespread and premature criticism that this undertaking has occasioned among architects in this country, we would hesitate to discuss the Paris Exposition, and even in doing so we would have it understood that this tentative mention is merely in the way of a preface to more careful discussions, which will appear later.

In a brief way, we would call attention to a few masterful thoughts, to the solution of several gigantic problems and to the heroic treatment of some difficulties that, in all their immensity, have presented themselves for the first time. One of the greatest of all problems was, and throughout the Exhibition will be, the facile handling of the throngs that come to the grounds. Paris, through all ages, has been a city where visitors and foreigners congregate. Many times it has been called upon to increase its powers of accommodation, but, in this instance, the Parisians judiciously foresee that a tidal wave of humanity is about to break upon them such as they never experienced in all their years of entertainment. It is, therefore, strange that the Exhibition grounds should penetrate further into the heart of the city than ever before, but, owing to this fact, the results of the Exhibition of 1900 will develop and beautify the metropolis as no exhibition in the past has ever done, and the harmony of perspective that will be obtained in uniting the right and the left banks of the Seine by the new "Vois Triumphal—gloire du Siècle" and a new bridge, which will stand for all time as the symbol of the Franco-Russian alliance, furnishes a great object lesson in city-making.

Were it not that the purpose of this paper is to discuss the buildings of more ephemeral character, we would call attention to the impressive grandeur of the two palaces of art which will adorn the city as permanent edifices, and to other permanent features along the banks of the Seine.

Another influence upon the city, as a whole, and a far more comprehensive one than the mere planning of that quarter to be occupied by the Exhibition, is the development of the new metropolitan underground railway. Miles of enormous conduit now give Paris a safe, rapid transit system hidden within the bowels of the earth, and yet always within a few yards of the busiest thoroughfares. This great work has been carried along with little disturbance to the surface of the streets. Enormous superstructures have had to be supported, while trees and monuments have remained undisturbed as the work progressed. The whole line of foreign edifices on the Street of All Nations, rising, as it were, on stilts, is built over a railroad.

We are apt to think of such work as a scientific achievement only, but the visitor who enters the subway, at no matter which of the new stations, will be surprised at the addition of these approaches to an already model thoroughfare system without disturbing the symmetry of the surface. Its advantages lie in relieving congestion, making the suburbs accessible and doubling the utility of the old thoroughfare.



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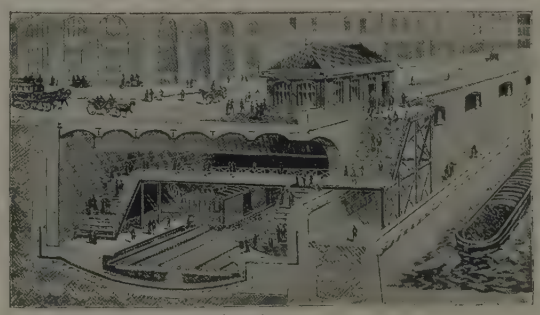
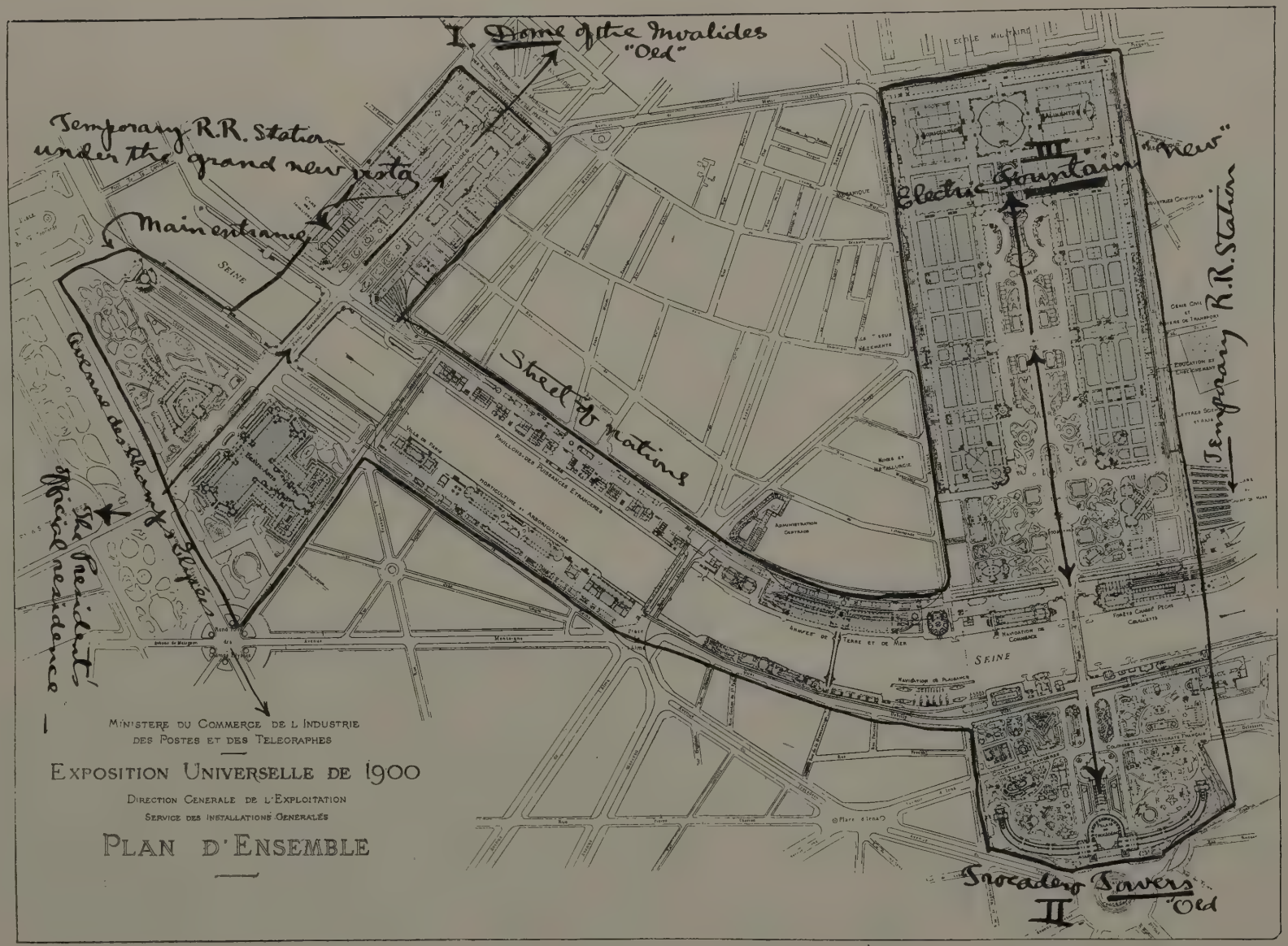


From the "Scientific American"

MAIN ENTRANCE TO PARIS EXHIBITION, 1900

M. BINET, ARCHITECT



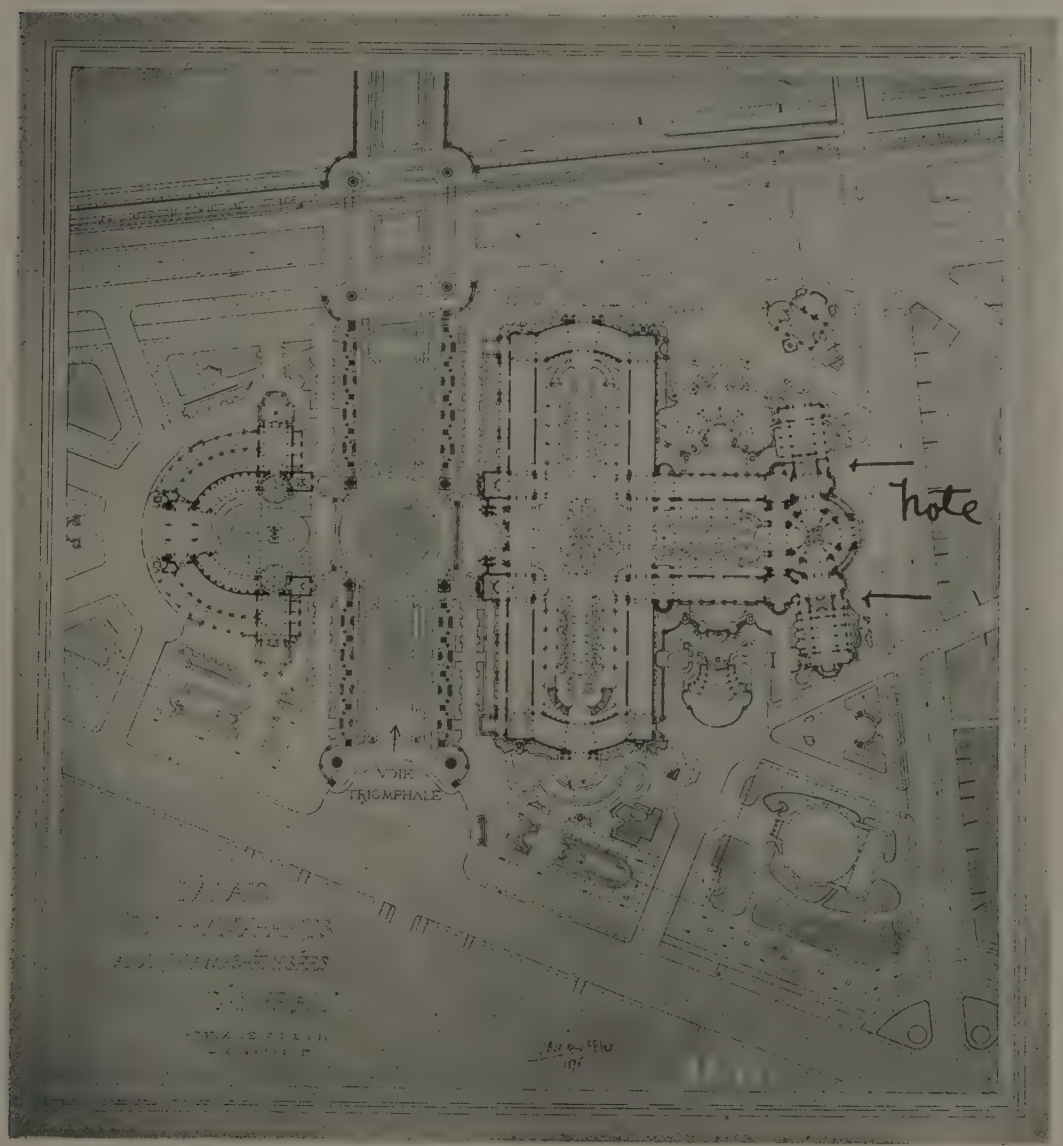
PLAN OF THE EXHIBITION GROUNDS, ILLUSTRATING THE SCHEME OF VISTAS AND FOCAL POINTS

Generous circulation, openness and grandeur have long characterized "la Ville Lumiere," but it has remained until the closing year of the century for it to reach a dazzling climax.

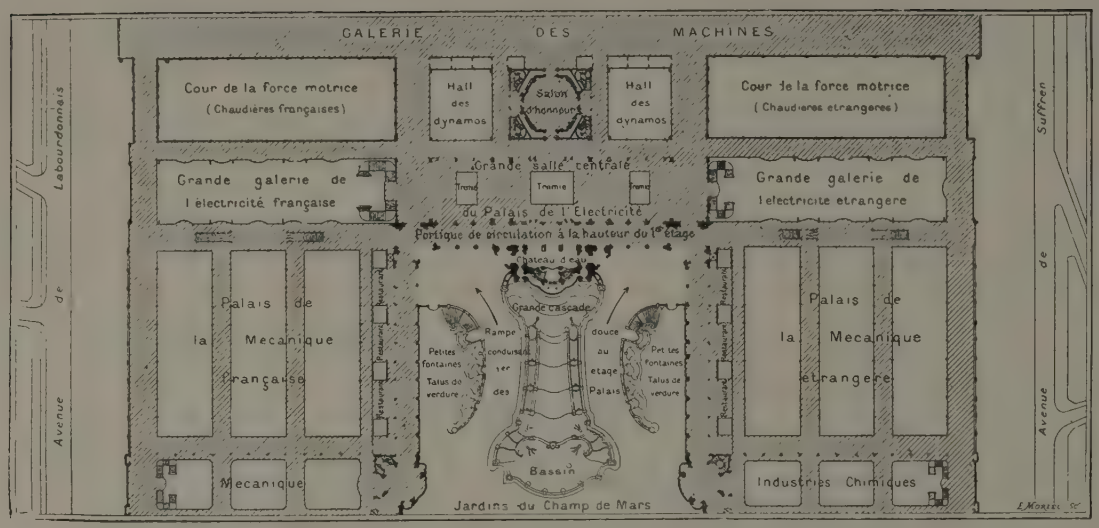
We may well preface our remarks by a quotation from an article written by Mr. Russell Sturgis some years ago. He said: "The incalculable advance made in the Paris Exhibition buildings of 1878 and 1889 and the retrograde effect of the Chicago pseudo-Roman colonnades are recognized by many. The modern spirit is in the art of old France more than with us."

The main entrance upon the Place de la Concorde is vast and spacious, and, at the same time, wonderfully compact and well calculated to meet the most minute turn-stile requirements. It forms a tripod, such as the world has never yet seen, and its color effects by day and night will be very novel. M. Binet, the architect, has here conceived a festival effect of great splendor, and in his ornament has used a repousse pattern which suggests Mr. Louis Sullivan's original work, though this is worked out in light metal and brilliant glass.

It is composed of three immense arches each 65 feet wide, opening into a dome, and flanked



PLAN OF THE APPROACH TO THE ALEXANDRE III BRIDGE


GALERIE DES MACHINES
Cour de la force motrice (Chaudières françaises)
Hall des dynamos
Salon d'honneur
Hall des dynamos
Cour de la force motrice (Chaudières étrangères)
Grande galerie de l'électricité française
Grande salle centrale du Palais de l'Électricité
Grande galerie de l'électricité étrangère
Portique de circulation à la hauteur du 1er étage
Château d'eau
Grande cascade
Rampe douce au 1er étage des Palais
Petites fontaines
Talus de verdure
Palais de la Mécanique française
Palais de la Mécanique étrangère
Mécanique
Bassin
Industries Chimiques
Jardins du Champ de Mars
Avenue de Labourdonnais
Avenue de Suffren

From l'Illustration

PLAN OF THE MOST MODERN FOCAL POINT IN THE EXHIBITION

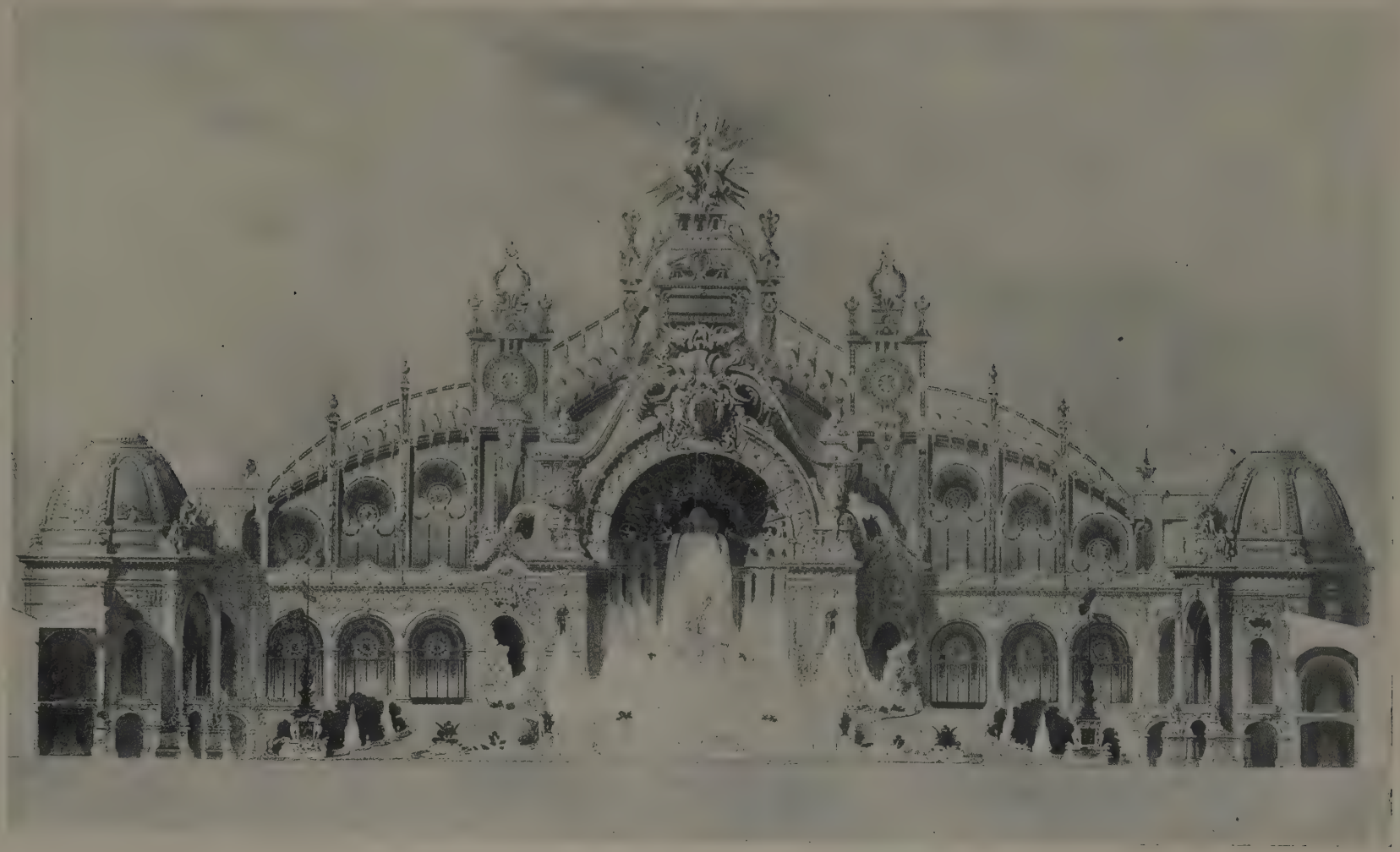
by ornamental buttresses, each supporting a lofty decorated minaret 160 feet high. The vestibule covered by the dome occupies over 6,000 superficial feet, and is surrounded by fifty-eight entrance gates, and pay boxes, arranged in a very ingenious manner so as to allow entrance to be made under and above each pay box by means of slightly rising or falling slopes. Thus, this semi-circular area, over which float the flags of all nations, is made to do double duty, and the only non-available space taken up by these radial entrances is that occupied by the slight thickness of the dividing partitions. It is calculated that a crowd of sixty thousand visitors may very comfortably enter through the entrances in an hour, and spread out in a fan-shaped stream on the old Cours la Reine, now rechristened the Quai de la Conference. The porte monumental, be it remembered, is but a temporary device, and may smack too much of "l'art moderne" both in its architectural expression and in its statuary above, below and in the "Frise du Travail," yet on the whole it is a unique and masterful creation.

In deciding upon the most monumental focal points to terminate the vistas within the Exhibition grounds, the committee took advantage of the dome of the Invalides as one and the towers of the Trocadero offered another at the end of the Champs de Mars. With these determined, there remained still another great vista, that of the Grand Court of the Champs de Mars, to be terminated with something which should typify the age in an entirely novel manner. This was accomplished by designing an electricity building, masked by a huge fountain.

The colossal Electricity Building, designed by M. Eugene Hénard, and the electric Chateau d'Eau, designed by M. Paulin, together represent a collaboration that is little short of materialized fairyland. They are on the admirable site of the Dome Central, the principal architectural feature of the 1889 Exposition. The dew-drops and jewels of "The Midsummer Night's Dream" are here brought into the reality of the twentieth century. Internal lighting and external illumination, combined with ever-moving sheets of water, produce a spectacle far surpassing the wildest Oriental dreams.

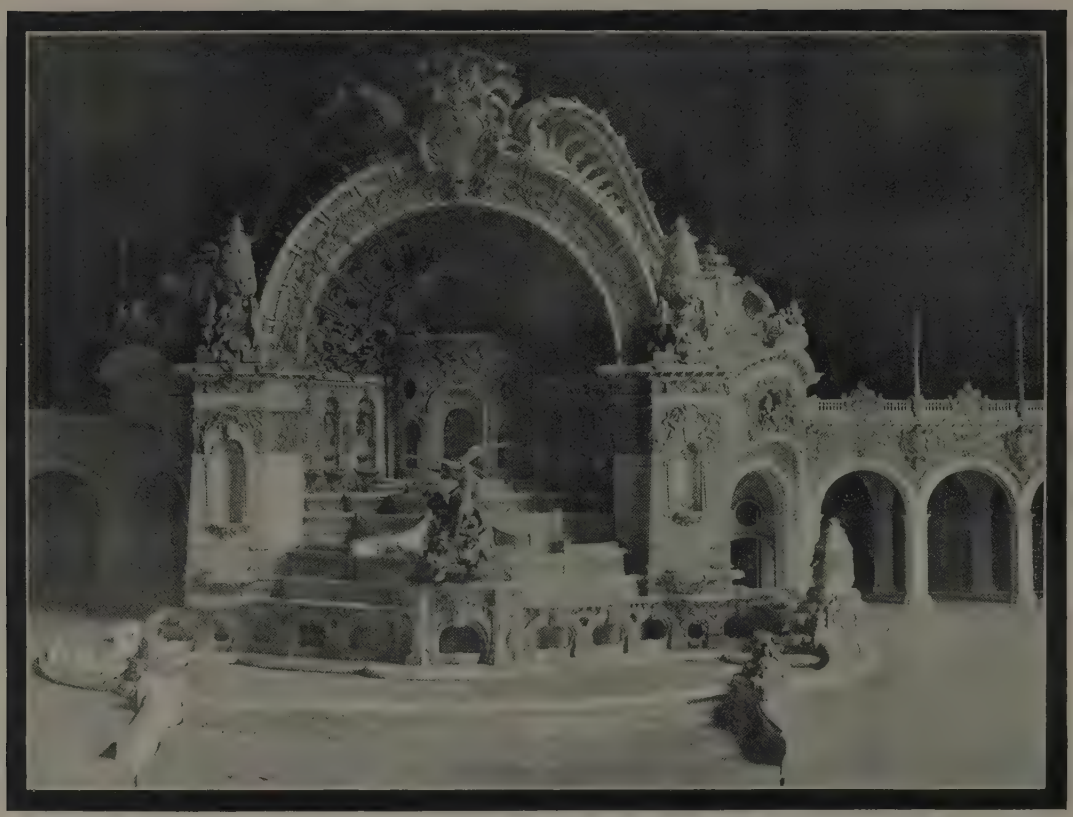
A serious problem presented itself in the running of machinery throughout the Exhibition. This necessitated a force no less than 1,200 horse-power. With surprising ingenuity, hydraulic pressure was utilized, so the same water that falls in graceful and illuminated curves as an ornament also serves the Exhibition in a most material way. The water is pumped from the Seine and conducted underground to its various points of usefulness.

The glitter of lights and running water, the gushing fountains and illuminated basins, the darker grottoes against which forms of nymphs stand out in profile—all these present such a marvellous picture that the eye is attracted to them from afar. Instinctively urged in that direction and unconsciously following the broad winding avenue, the visitor is gradually approaching the higher level, but all the while oblivious to it, with his attention centered on the wonder and beauty of the dazzling scene. From the open arcade of adjoining buildings he has



CHATEAU D'EAU AND ELECTRICITY FOUNTAIN

M. PAULIN AND M. M. E. HÉNARD, ARCHITECTS



From the Builder, London

PLASTER CAST OF MODEL OF ELECTRIC FOUNTAIN

been successfully brought up to the second exhibition floor without having thought of stairs or elevator. It has all been brought about by himself, for he has, step by step, sought the best vantage ground, the best position from which to view this charming glitter of electricity and falling water, and having obtained that view, he stands just where the architect wants him to be. Thus, a cascade, over 100 feet high, forms one of the great objective points for sightseers by day or night.

The brilliant and scintillating background symbolizes the great power—electricity. The new forms, in metal and glass, lit by innumerable lights, are symbols of the advances of its great allies. At night, as one approaches any

suburban American town from the open country, he sees a line of jewels sparkling on its hem; when one approaches the Paris Exposition this trivial ornamentation has been changed to a mass of shining lacework, composed of metal and glass, full 120 feet above the ground. At that height it makes day of the darkest evening, and is an ever-changing diadem of light and color.

As M. Alfred Picard, the Commissioner-General of the Exposition, has so aptly said: "The year 1900 not only coincides with the usual cycle of eleven years, which periodically brings an exhibition round, it also marks the end of a century of prodigious scientific and economic growth, and it opens a new era which will perhaps be more fruitful still."

In conclusion, one must remark the lightness of construction possessed by all the buildings and never so satisfactorily attained in any exposition before. There are great stone arches, ponderous pillars, and airy spans, but they harmonize. All form a unified mass that in all its grandeur seems hospitable and cosmopolitan. There are marvels in stereotomy and metal-wonders treated most frankly, and with decorative taste. Those who are accustomed to conceal structural iron in their architecture will be convinced and enlightened by the frank use of it in the Exposition. The element of lightness is by no means foreign to the romantic spirit of the entire Exposition. It is all primarily a decoration, a passing festival, a pageant. Just as the Pre-Raphaelites attract us by their prominence of ornament, their pleasing of the senses by the *real* treatment of the romantic, so the attractive and decorative buildings of the Exposition please us in their open avowal of their lightness—their ephemeral nature. But we have chosen a faulty comparison, for the art of the painter's brush, though often symbolistic, is never so universal—so free from personality as to represent the progress of an entire world as does the collection of buildings we term the Paris Exposition.

CENTRAL FEATURE OF THE MINING BUILDING

EXTRACTS FROM PAPERS BY H. K. BUSH-BROWN

The following, reprinted from an article in *Municipal Affairs*, and from his address at the Cleveland Convention of the A. I. A., by H. K. Bush-Brown, a well-known sculptor, and the Chairman of the Committee upon Municipal Monuments of the Architectural League of New York, are full of sound suggestions. As a whole, his article outlines a systematic way to embellish the city of New York with a view to the preservation of local history, and is a businesslike paper, containing many good ideas, which should be studied. He frankly begins by stating "that the suggestions are not made with the hope of avoiding criticism, but for the purpose of stimulating it, so that a consensus of opinion may be reached." His first idea is to divide the city into six parts, each one to be the centre of one of six historical periods, which have marked the city's growth from the primitive Dutch New Amsterdam to the present cosmopolitan Greater New York.—*The Editor.*

"I SUPPOSE," he says, "never in the history of man has there been such a migration of the human race as has come to these shores during the century just closing.

"Almost the whole of this influx has landed at Battery Park, having first touched this continent at Castle Garden. People of all countries coming in hordes for many years and passing through a single gate, to be again distributed over the continent, attracted by the freest institutions of self-government and the great chances offered by a new and half-developed country—a country where equality of man, with manhood suffrage, is the corner-stone of the government.

"*Here probably is the greatest theme that was ever presented to an artist. We may be now too near to see its grandeur, its picturesqueness and poetic beauty.* The bard will surely come equal to this theme and the artist also. It may require the united efforts of several to work out the kind of treatment it deserves in monumental form.

"It might be that the architect of the Custom House Building, which is to be erected on the other side at Battery Park, could make this the theme of its decoration. There is no other building so appropriate for such a treatment, and this certainly is an opportunity that will not occur again.

"But, as I have said before, it may be destined for future generations to work out this theme, and perhaps they can do it the better when we are old enough as a nation to stand on our own feet and worship our own ideals."

And again, in another place, he says:

"Before leaving City Hall Park, I want to speak of the competition instituted last year for an official flagstaff to be erected here. It made one's heart sick to see the result of the competition, which produced eighteen or twenty designs, all in the rococo style, and only one in theme having local association or fitness of subject. It purported to represent the uniting of the five boroughs into one city. It was not considered worthy of a prize, I believe.

"We have here a subject, both local and national in its importance, that is unsurpassed in the annals of history, and yet all those connected with this competition seem to have ignored or forgotten it. Must I narrate that we had in New York, just before the Revolution, a band of patriots, who called themselves Sons of Liberty, and who kept a liberty pole erected in City Hall Park as an emblem of the freedom they were determined to win for themselves and for us?

"That four times it was cut down by the British soldiers and as many times re-erected by these bold patriots? That in the scuffles that surged about that liberty pole the first blood was shed for freedom?

"That the patriots finally won, and the pole remained, while the English soldier kept guard over the peace of the city? (It was an ideal that these patriots were ready to live for, to fight for and to die for.)

"That all this was before Lexington and before the so-called massacre of Boston?

"*May I ask why did the Municipal Art Society neglect this picturesque and ideal subject, for a theme, when instituting the competition, and why did no artist take it for his motive?*

"Alas, I fear it but proves we are as yet in our artistic *swaddling clothes, that we are content to live on the artistic pap that is dispensed in the schools of Europe.*

"Better no American art at all than that we should have such degradation, *which casts aside our own national ideals and substitutes foreign motives utterly vapid. It was not this spirit that dominated our people from Bunker Hill to Yorktown; that made us supreme on the seas in 1812 and 1814; that gave us heroes at Shiloh and Gettysburg, and, finally, has added Manila and Santiago.*

"I will repeat it, better no American art at all than that all or any part of this glorious history, which speaks for the brotherhood and equality of man, should be cast aside."

FROM CLEVELAND CONVENTION ADDRESS

We have cleared a continent of its forests, perfected the use of steam and electricity, built railroads and canals, established a commerce and a navy, and with it all have builded a national character of a higher type and a broader grasp than has existed before in the history of man.

Therefore we have reason to be proud of being Americans.

There is nothing to which we have put our hand and our heart, our intellect and our will, that has not succeeded. Having attained the fruition of our hopes as a people in the development of material things, we have now in the first time in our history both the wealth and the leisure, and I am glad to say the inclination, to seek some appropriate expression of all these evidences of national greatness in the art of our people.

I have had proof of this from the Atlantic to the Pacific, and I am glad to say it is so general, for it demonstrates we are on the eve of a great national development in art.

The World's Fair of Chicago demonstrated to our people the possibilities that are before them, and we are now for the first time since then in a position to take advantage of them.

Gentlemen of Cleveland, you are to be congratulated that you are ready to lead these 75,000,000 of people in this art movement.

You have here great problems to solve in selecting designs for and placing so many public buildings all at one time, which if you solve them wisely will make Cleveland the model for the rest of the country, and may create a standard that all other cities may live up to. It is, of course, a local question, but in the influence you may exert you can make it an example for a nation. I am sure you will prove yourselves equal to the occasion, as Sons of Ohio always have done in peace and in war. And you do not need any one to come from New York to point you the way.

You ask for examples, precedents which you may follow for improving the city's plan. I answer you that there are none, for I believe a perfectly arranged modern city does not exist—unless it be Cleveland—because the conditions of modern civilization are so entirely different from anything that has been before. What was convenient and suitable only ten years ago is now impossible. By reason of this we must be emancipated from the traditions and customs of the past and devote ourselves to solving these problems on their own merits under these new conditions as they exist to-day and with a foresight, if possible, of what they may become in the generations to follow.

It requires the imagination of a poet to have a conception of what the future has in store for us. When Jules Verne delighted his readers with his flights of fancy, who then dreamed that such or similar things could be realized? And now when we read the tales of the Arabian Nights some of the keenness of delight is lost to us because their wonders are made commonplace by our daily familiarity with even greater marvels.

Each age has built and planned for itself with a vision bounded by the life of the individual, or at most that of the succeeding generation. When our ancestors settled the Atlantic Coast their visions of the future were based on their knowledge of their past. Europe was just bursting the bonds of the feudal system which had created the walled cities of the Middle Ages. These were their only models for planning new towns, and they were well adapted to the needs of the new country because their compactness made them easy of defence against the Indians. The world moved more slowly then, but each generation gave more breadth and space to the newly added sections. They thought and said that they had builded for all time, but they could not foresee the marvellous growth and wonderful development of our time.

The radical and progressive spirits are those who migrate, and when the men of broad ideas came here to the frontier of the Western Reserve to struggle with Destiny in creating a new commonwealth, and when they saw for the first time the grandeur of Niagara Falls and the great expanse of these noble lakes and breathed the free air of these extensive prairies, they were inspired by the greatness of these natural phenomena to cast aside the traditions of the past, and so they wisely made the streets of Cleveland three times wider than was immediately necessary.

The city has now grown up to the expectations of its founders and the arteries of traffic are already comfortably filled. The growth of Chicago, on the other hand, has followed so closely on the footsteps of the imagination of its founders that it has tripped them up and buried them out of sight as having no forecast of the future.

With this hasty look over the past and perhaps one dim vision of the future, we may well ask in the vernacular of the street, "Where are we at?" and I will add, Whither do we go? So at last we come right down to the study of the vital requirements of this problem—how to place these new monumental buildings so as to attain the greatest artistic effect and furnish at the same time the greatest utility. These are not antagonistic requirements, but are or should be correlated.

As I have said, the founders of Cleveland have given you a city admirably well planned, and it is now for you to prove yourselves worthy of this inheritance and equal to them in their forecast of future needs and in devotion to the highest ideals.

In looking this problem over since I came, I am pleased to say that the sentiment seems in favor of grouping the public buildings. I cannot too strongly urge the adoption of this course. It was a similar treatment of public buildings that made Athens the wonder of the ancient world, and it was followed by Rome, Constantinople, Florence, Pisa, Venice, Siena, Milan and Vienna—all adopted the same centralization. Paris, London, Berlin and Washington have only in part come under the same rule, but they serve to help on the argument.

I learn that you have appointed or are about to form a Joint Committee from the Chamber of Commerce and delegates from the various building commissions. There is no doubt they will take up the subject in a thorough manner and with a patriotic spirit and evolve some general plan that will greatly enhance the already beautiful city of Cleveland.

In looking over the suggestions already made, there are several that contemplate opening a space from Superior Street to the lake. This principle seems desirable, and the one that most appeals to me is that which extends the present park or square to the lake and gives a magnificent vista both ways and makes this the official entrance to the city. It is already the centre, and this treatment would make it what the court of honor was to the World's Fair. So far as I know there is no other city which has so grand an approach as this might be made.

In New York the problem we have endeavored to solve in placing the new public buildings is much more complex, for it has involved the reconstruction of the city street plan and become part of the need of new broad avenues to give access to the entrance to one or more proposed new bridges across the East River and one across the Hudson. The narrowness of the average New York street in the lower part of the city is the despair of that problem, and the ubiquitous trolley now demands such space that the only hope for man on earth seems to require it buried out of sight. Then comes the disposal of the arrogant, reckless, irrepressible bicyclist. What can we do with him? Bad as all this is for the New York problem, it is simple straightforward work if there is enough civic pride to work with. The average New Yorker does not care a little bit about improving the city. It is to him only a place in which to make money. He knows he is burdened to death with civic taxes already, and when you talk about opening new streets through property the ground value of which alone he computes by the square foot, he knows you are clear stark mad.

Now, in closing, I want to say a word for the commercial value of art or the investment value of artistic improvements. The interest on the national debt of Italy is $90,000,000 in round numbers. The travelling English leave them $30,000,000, the travelling Americans $30,000,000, and the travellers of other countries $30,000,000.

And why do they go there? Almost entirely because of the arts of Italy, for there is little else to attract so many people as to pay the interest on the national debt. Take the same facts in detail. Turin was once the capital of Italy and was rebuilt in modern vulgar magnificence. Its life depended upon its being the capital. That removed, the town languished; grass grows now in the streets, and when an unlucky traveller finds himself in Turin, as I did one day, his only desire is for a train to take him hence.

Following Turin, Florence was the modern capital of Italy and from thence it moved to Rome, but Florence suffered little by the loss, for it was just as attractive to the foreigners who flock there for long and short visits. This is because Florence is a very gem of Renaissance and ancient art. I venture to say that if you will sum up the cost or the cash value of every work of art and public building in Florence you will find that the foreigners leave them annually a handsome interest on that sum so invested, if I may use the word.

Turning now to France, we find she has great credit for generosity in extending the same privileges to foreigners as are enjoyed by the French in the art, medical and scientific schools, excepting, of course, the Roman scholarship. When I was there in 1888 there were 250 American art students and about as many more from all other countries. These 500 students expended not less than $500 per year to live (and that is a low estimate), which amounts to $250,000 a year. The cost of maintaining the Ecole des Beaux-Arts, including the Envois to Rome, was that year $91,640. Call it $100,000 for round numbers, and it leaves a balance of $150,000. I am sorry I do not know the value of the buildings, but as I remember them I should say that $400,000 would be a generous appraisement. No matter, $150,000 income is 10 per cent. on $1,500,000, or 5 per cent. on $3,000,000. In plain English, then, France educates foreign art students free of cost, but in so doing they bring to France enough money annually to not only educate themselves, but the French boys as well, and leave a handsome surplus besides. It may be said that this is only very indirectly, but I reply that it is true; yet there is no item in the balance of trade to offset it. They buy nothing that they take out of France other than their education. The French produce everything they sell them, so

that the money stays there as part of the income of the French people, just as the $90,000,000 does that travellers leave in Italy every year.

In the same way Switzerland, which has a population of only 3,000,000, about that of New York City and surroundings, had last year as guests 2,300,000 people. These foreigners left them about $24,000,000 in the hotels and $6,000,000 for souvenirs. This income is due principally to their good roads, and next to the good hotels, which make the natural advantages of beautiful scenery accessible and sought for by all the world. This yearly income of $30,000,000 is nearly three times the national debt, which is only $11,000,000, and one-half of the national and cantonal debt added, which is $61,000,000.

Several years ago the President of the American Line told me that during the four months of summer of that year it was estimated that our travelling Americans took to Europe $75,000,000 cash. A recent estimate of our European foreign travel of last year is put at 200,730 adults, and they are estimated to have spent there $125,000,000.

The interest on our national debt is $51,000,000, so our travellers take to Europe two and a half times the interest on our national debt. To offset this there is the small item of 35,000 tourists in this country from Europe who bring us a credit of perhaps $17,000,000. This great European travel is due largely to the arts and monuments of Europe, but of course it is not right to attribute all of it to this cause ; yet they are the things that the travellers and students go there to see and study. Napoleon knew the value of art, for wherever his victorious armies went they gathered up the art-treasures and took them to Paris, and in the peace that followed Waterloo some of them were restored to their original owners, but most of them remain in the Louvre as the greatest collection in the world.

When Paris was about to fall into the hands of the Germans in 1870, it was the great treasure of that collection, the Venus de Milo, that was buried in the courtyard, where only the trusted few knew of its resting place.

In our war with Spain, we humiliated her by taking her colonies, but fancy her state of mind if we had also demanded the contents of the Madrid gallery. Would Spain have submitted to this disgrace ?

The cost of the Congressional Library building was $6,032,000, but only about $400,000 was expended on the artistic decoration, which is 7 per cent. Am I not safe in saying that 90 per cent. of the interest for the public is centered in these decorations which cost only 7 per cent. of the total ?

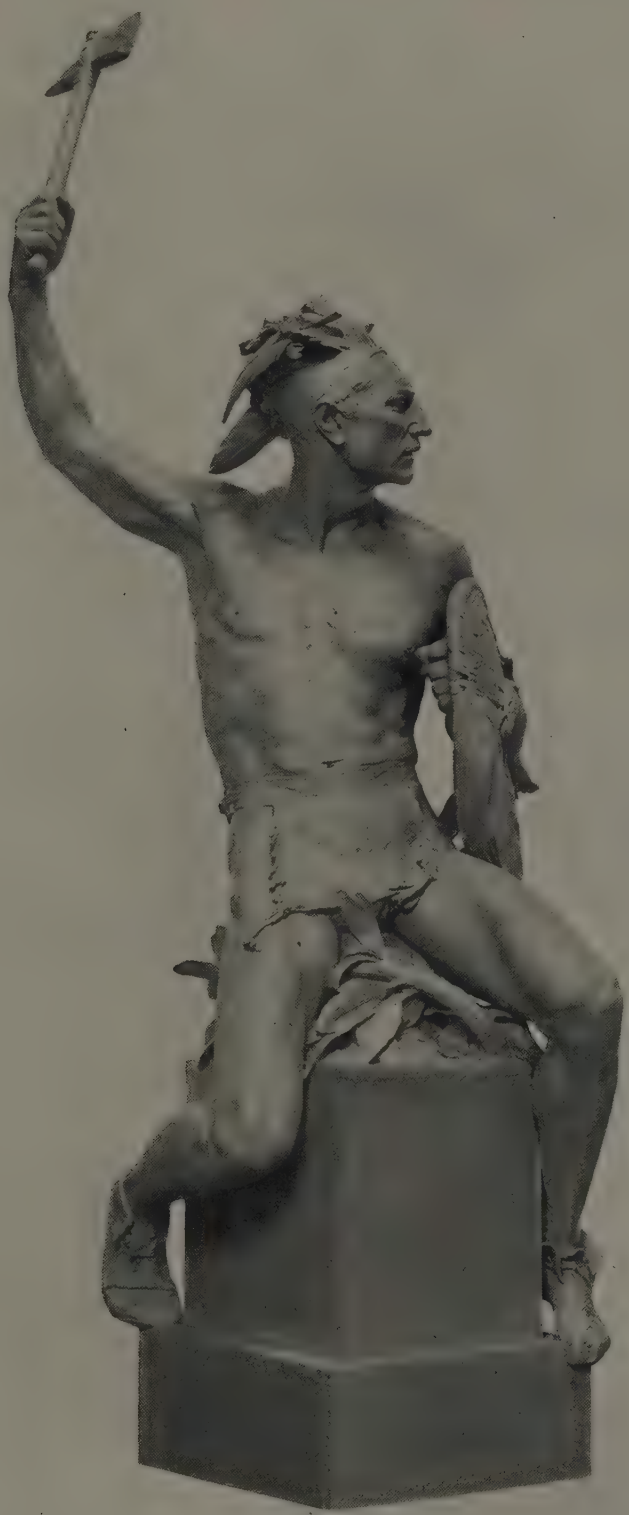
So, in considering the plans and the placing of your public buildings, bear these facts in mind and be assured that a wise, yet to some minds a lavish, expenditure of money for these monumental buildings is the best-paying investment for every citizen of Cleveland. Your children and grandchildren will bless you for demonstrating that the best is none too good when creating the ideals of a noble and liberty-loving people.

DECORATIVE SPANDREL ON
THE CONDICT BUILDING
NEW YORK

LOUIS H. SULLIVAN AND
LYNDON P. SMITH
ASSOCIATE ARCHITECTS

INDIAN CHIEF—CORNING FOUNTAIN, HARTFORD, CONN.

I. MASSEY RHIND, SC.



FIGHTING INDIAN—CORNING FOUNTAIN, HARTFORD, CONN.

J. MASSEY RHIND, SC.

THE CLEVELAND CONVENTION of the ARCHITECTURAL LEAGUE OF AMERICA

IN America, startling innovations have become so characteristically the order of the day that their novelty usually departs before all the results are accomplished. We have become so used to a constant anticipation of the next thing that its arrival seems merely a matter of course. Not so with the more vital movements toward the improvement of civilization. Though we may lose for a moment the remembrance of the first gleam of a new light, its effect, whether for good or bad, remains on the retina of the mind long after the primal cause has been removed. It sinks into the nature of our being, and resolves itself into an instinctive impulse in a better direction.

The memory of the Cleveland Convention has not faded from the minds of those who attended. In all probability it has been forgotten by some who saw it announced and praised so frequently last June, but its results, its influences, its accomplishments affected the profession, and demonstrated to the public the architect's desire to work along practical lines for the improvement of his locality. What the Convention meant to those who were there will be sufficiently evidenced by the attendance at the approaching convention in Chicago.

The Cleveland Convention was called in response to a general desire on the part of progressive architectural clubs to profit by the experience of other architectural clubs, to co-ordinate the work of the many and secure the benefits of co-operation. That the results far exceeded the causes is beyond question, but the causes themselves were great.

In December, 1898, the St. Louis Architectural Club centered attention in the need of co-operation between the scattered exhibition committees, and, upon this suggestion, the Chicago architectural clubs issued a call for a convention at Cleveland. Ninety-seven delegates responded, and registered as representatives of the Architectural League and the Society of Beaux Arts Architects, of New York, the architectural clubs of Chicago, Philadelphia, St. Louis, Boston, Cleveland, Detroit, Pittsburg and Toronto, and the Illinois, Pittsburg and Cleveland Chapters of the American Institute of Architects.

The welcome of the city was offered the Convention by Mr. Albert E. Skeel, President Cleveland Architectural Club, and was responded to by Mr. J. C. Llewellyn, President Chicago Architectural Club, who was elected Chairman of the Convention; Mr. N. Max Dunning, of Chicago, was made Secretary. "Club Organization and Management" was the first paper on the program, and was well presented by Mr. Adin B. Lacey, President of the T-Square Club, Philadelphia. He spoke of its formation, dues, requirements for admission, attendance, prizes, decisions and scholarships, relations to the city and to architectural schools, and finally its successful growth under the management of an executive committee. Then were given reviews of work in architectural clubs of other cities, with discussion upon the subject by the entire Convention.

"The Annual Exhibition" was the title of the next paper, by Mr. Henry W. Tomlinson, of Chicago. The points suggested were the importance of the yearly exhibition as a record of the year's work, the needed elements of dignity and excellence, attention to needs of the immediate vicinity, publicity by press and by invitation, technicalities of packing exhibits, and the publication of a catalogue. Discussion followed, which resulted in the appointment of a committee to arrange a schedule of consecutive exhibitions.

Mr. Julius F. Harder, of New York, read a paper advocating "A Code to Govern Competitions in Design," and the form drawn up by the

joint committee of the Architectural League of New York and the T-Square Club of Philadelphia, and approved by these organizations over a year ago, was accepted by the Convention and recommended to the consideration of the several clubs. This ended the business of the morning, and the afternoon was spent in tally-ho drives through the city parks as guests of the Cleveland Club.

Mr. Bush-Brown's lecture at the Chamber of Commerce on the "Grouping of Public Buildings" occupied the evening.

"You ask for examples, precedents which you may follow for improving the city's plan. I answer you that there are none, for I believe a perfectly arranged modern city does not exist—unless it be Cleveland—because the conditions of modern civilization are so entirely different from anything that has been before. What was convenient and suitable only ten years ago is now impossible. By reason of this we must be emancipated from the traditions and customs of the past and devote ourselves to solving these problems on their own merits under these new conditions as they exist to-day and with a foresight, if possible, of what they may become in the generations to follow.

"It requires the imagination of a poet to have a conception of what the future has in store for us. When Jules Verne delighted his readers with his flights of fancy, who then dreamed that such or similar things could be realized? And now when we read the Tales of the Arabian Nights some of the keenness of delight is lost to us because their wonders are made commonplace by our daily familiarity with even greater marvels."

Such were characteristic paragraphs of this pertinent lecture. Statistics were not wanting to prove the utility of grouping a city's public buildings. The material value of art was demonstrated by numerous examples, and Mr. Bush-Brown's deductions were that "a wise, yet to some minds a lavish, expenditure of money for these monumental buildings is the best-paying investment for every citizen."

"The Architectural Society and its Progressive Influence" was the first paper of the following day. The speaker dwelt upon the necessity to advance "American architecture as opposed to architecture in America," as Mr. Ernest Flagg has so well put it. He called attention to the desire of the people for an architecture that "reflects their own lives and local achievements, . . . an indigenous architecture having its corner-stone laid down deep in the popular heart. For," he went on to prove, "there is a neglected factor in our architecture which must be cultivated before architecture in the United States can mean much to our people."

"A well-defined ideal" was held to be a necessary element of either the architectural club or a federation of societies. It was the expressed belief of the speaker that a stand should be made against "obsolete affections in architectural design," and that the Architectural Society has the opportunity to bring about the remedy. The discussion that followed emphasized the speaker's point, as did also the "Modern Phase of Architecture," a paper by Mr. Louis H. Sullivan, read by the Secretary of the Convention. Expressions of regret at inability to be present at the Convention were received from numerous practising architects, professors and draughtsmen, scattered over the whole country.

In the afternoon, Mr. Peter B. Wright, Secretary of the Illinois State Board of Examining Architects, read a paper on "The Operation of the Illinois License Law." This set forth the manner of examining applicants, the success of the License Law to the present date, and its beneficial effect on the profession and the security of buildings. Discussion developed several more points regarding the punishment of offenders, and with resolutions of thanks to the Convention officers, the Cleveland Associated Press and the Cleveland Architectural Club, the Convention closed its business session.

The following extracts from some of the letters and papers presented at the congress will be of interest, as they express a prevailing sentiment among the delegates which the committee felt it necessary to embody as one of the objects of the organization in the constitution which was afterward unanimously adopted, viz., Article II:

"To encourage an indigenous and inventive architecture, and to lead architectural thought to modern sources of inspiration."

Louis H. Sullivan (Chicago):

"The Cleveland meeting of the architectural clubs of the country will mark, I believe, the auspicious opening of a new era in the growth of architectural thought" . . . (published in full elsewhere).

Mr. Edwin Henri Oliver (New Orleans):

"Why is it, then, that we are so fond of masquerading in the cast-off garments of the past, and care so little for creating an architecture that is natural to ourselves?

If the office of the architect is hospitable to modern influences, there must be a revolution. The result of this revolution will constitute the style of the twentieth century.

"It is pathetic to pass over the South and see towns of twenty thousand or more energetic, hospitable and enterprising people with houses

and other private and public buildings built in what is miscalled the "modern style," in distinction from the Colonial, but not one of these will be found to be really good, grammatically constructed or conceived in a spirit of subordination to any type of art. They are carelessly compounded of exotic and heterogeneous elements, and so far as their decorative or architectural character is concerned, there is no expression of climatic or other natural conditions in them.

"The architecture of the South at the present time is anything else than indigenous. Most of the buildings recently built in the Sunny South are modelled after those of the Northern cities, with a lack of fitness that is surprising. The undisciplined invention of architectural forms which is so general produces many travesties of art; and the fact that none of the experiments at style give such permanent satisfaction as to cause a continuance, but that they are succeeded by new experiments of illiterate fancy—these things seem to indicate a general desire for a more orderly system of design that will be in touch with the climatic and social conditions of the people; a style that is broad and generous, plain and temperate, a style that may in all truth and lightness of heart be called Southern."

Dwight Heald Perkins, of Chicago:

"Without discredit to the expressions of people of other times, let us draw our inspiration from the common people whom Abraham Lincoln could trust, from the things that live around us, and let this expression develop and evolve in the best way possible and we will be all right."

This from Elmer Grey, of Milwaukee:

"*Thought* is what we want, on every piece of work, however humble. Thought, the idea that what is worth doing at all is worth doing well. In every commission that arises, however unpretentious, that question asked, 'Do our scholastic principles hold here? or even do those methods which are ours by right of growth apply?'

"What, from a man's point of view, from the standpoint of culture, refinement, large sanity and every-day common sense, ought to be the treatment of each individual opportunity offered us? And in asking that question, can we be unaffected, can we be sane, can we be thoroughly unbiased, when ever in danger of having crop up before us, presumptuously it seems to me, that ever-recurring word '*style?*' Rather, is not what we want greater insistence upon those patient methods, honored by time's approval, which have ever and will ever make for style?"

This from Claud Fayette Bragdon, of Rochester, N. Y.:

"Our contemporary architecture, in so far as we may be said to have any, shows a lack of forethought, and a poverty of the creative imaginative faculty.

"What are Karnak, the Parthenon, and Saint Peter's, Rome, but the day dreams of a nation or of an individual built in stone? If we have ceased to build beautifully it is simply because we have ceased to dream beautiful dreams."

George R. Dean (Chicago):

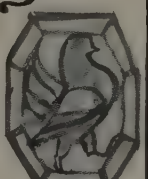
"I believe in evolution, and I believe that our architecture is going through an evolution. In speaking of the advancement of any one man, it seems to me we have just as much right to use what he has found out as we have to go back to ancient times and use what they found out. It seems to me if we have no inspiration of our own, if we will take our inspiration from the best things done at the present time, and always put what little mind we have at that and increase it a little, then the next man will take that and increase it a little more; you will soon develop a good style."

The evening was spent at the rooms of the Century Club, situated on the fifteenth floor of the New England Building, where a reception and banquet was tendered the delegates. Mr. Herbert B. Briggs, of Cleveland, acted as toastmaster, and called for the following toasts: "Welcome," by Mr. Benjamin S. Hubbell, of Cleveland, response being made by the new president; "What We Gain by Concerted Movement," Mr. William B. Ittner, of St. Louis; "Reciprocity between Architectural Clubs and Architectural Publications," Mr. Irving T. Guild, of Boston; "The Architectural School from an Architect's Standpoint," Mr. George R. Dean, of Chicago.

Such is a brief summary of the events of the Cleveland Convention. It conveys only a partial impression of the deep-rooted principles that made this body of men unite and decide to continue as a united body. When the Convention was called, little expectation existed of the architects and draughtsmen there gathered ever forming themselves into the Architectural League of America. But so many wrongs were discovered that needed righting and so many opportunities were offered to establish the right before the wrong crept in, that the Convention took "the flood of destinies" at its ebb. The Architectural League of America is now a national organization, with a definite purpose. The energy and vigor that characterized the Cleveland Convention will exist in just as large a measure at the Chicago Convention, and will keep alive the spirit of the organization through future years.

Wilson Eyre Jr.

His Work



By Alfred Morton Githens

THIS is written of the work of a man yet young who, although a Philadelphian by descent, was born in Florence and passed his boyhood there. The suggestions of her past greatness seem to have infused in him a romanticism of her own, for he looks at many things in the old way; he is a poet, a dreamer of dreams, quoting forgotten ballads and quaint madrigals. Devoted to the fine arts, his recreation is in sketching and painting, and his leisure given to reading and the company of artists. He is a polished Bohemian, a man of the world; a charming after-dinner companion who can sing Italian opera or describe the quiet life with an exquisite charm. In his manner he is thoughtful and reserved, and really known only to his intimates, though there is a personal magnetism about him, so that those who work under him are ever loyal to him. He is a willing critic and has influenced, unawares, the group of architects who are his contemporaries. These are the men who founded the T-Square Club some fifteen years ago for the betterment of local architecture, and in influence and in interest he was not the least among them. To enter into the spirit of his work it is necessary to go back to the times when such a thing as Art was unheard of in the sense in which we use it.

In the years long gone by, when the Dark Ages were slowly yielding to the influence of the medieval learning, when men were still simple-minded and open in the expression of what they felt, there existed certain priories and abbeys where, sheltered from the world without, men passed their lives in peaceful reveries, uplifted by the majesty and beauty of what their predecessors had left them. The dignity of the cloisters and cathedral churches breathed into their unconscious minds the instinct of knowing what is good and right in art; the instinct whose rare manifestation to-day is called "taste," or, by the painters, "sympathy" and "feeling." It is not knowledge, but, being intuitive, it is deeper than knowledge; guiding in unfamiliar and untrodden fields of work, where knowledge, which is akin to remembrance and made up of learning and experience, must fail. The instinct is creative and imaginative; it leads as surely in great things as in little, and in little things as in great; without it nothing noble and lasting can be conceived, and with its guidance anything made, be it high or humble, is beautiful and fitted to its purpose.

So when these men worked together in the shade of the cloisters, their illuminations and their lettering were naturally beautiful, for they did merely as suggested by this imagining instinct, which in its nature was good and could not be wrong. In all their work they were led by it in trivial things, such as the shaping of their cowls; but perhaps it was shown greatest of all when, under the lead of some building bishop or prior, they put aside their vellum to work in graystone. They did their best, and their work lives to-day to the wonder and the shame of men who study it long and earnestly, then go hopelessly away knowing that, though all knowledge be theirs, still something is lacking, and this is the instinct.

In these days of business distractions and mercenary surroundings it is a rare gift and difficult to develop even though one be born with it, for lack of beauty starves it and hideous things are agonizing to it. The unworthy around must be forgotten and the good only studied. The difficulties of this are evident. Architectural

A Composition
W. Eyre 1889.

WILSON EYRE, JR.

learning may be attained and it exists in plenty, but a scholar, after all, is nothing more than a skilful copyist. He may know all the conventions and may be so ingenious that he can answer architectural problems never before heard of; he may be original and know the power of combinations, but unless the instinct guide him his work is dry and lifeless. Doubtless scholarship prevents him from doing things unsuited to their use, and, moreover, his work may be dignified, coherent and organic, and may candidly express its purpose so that one must admire and praise it; but at the same time deep within him, unconfessed even to himself, his soul aches, for such work is dispiriting. This is the science of architecture, of much use in its place, for its firmness and common sense keep the imagination within its proper bounds; but of late it seems to feel self-sufficient, so that instinctive art is often put aside as needless, and this charlatanic science rules in its place.

Its regency is despotic and it has many decrees: thus and so shall the spirit of a library be expressed; thus and so shall an art-museum, a town-hall, a school and the like, until the mind is weary of its sophistry. Restrained by these set rules, fresh and spontaneous architecture must disappear and a self-laudatory formalism, conceited correct and tiresome, will replace it as self-satisfied as the driest decadent English Palladianism in "the Grand Manner," whose designers boasted about it, saying that they were enabled "to convince the world and posterity that architecture was brought to as great a point of perfection in this kingdom in the eighteenth century as ever it was known to be among the Greeks and Romans."

So at this time the guiding instinct is sore needed, and accordingly its presence should be acknowledged. In its purity and freedom there is protection against the rigidity of architecture on the one hand and wildness on the other, for its example is inspiring as the buildings of the past are inspiring. Therefore here is reproduced the work of a man who, influenced by an instinct such as actuated the men of old, is dealing with the problems of the present. It is this that gives the life and strength and the old-time purity to the work of Wilson Eyre. It differs from the general work of to-day in that it is a distinct expression of a personality and character. The science of design is quite subordinate; often, it must be confessed, to the detriment of his work; but instead, throughout it there is a rare refinement and ingenuous originality, resulting from the instinct, and affecting everything from his greatest architecture down to his ornament, his sketches, his lettering, the borders of his drawings and even their arrangement and the placing of their titles on the paper. This is the test of the true instinct, for if it be in a man's nature it must show in everything without exception, down to the least unimportant detail. It cannot be assumed, but if it exist at all it must be part of a man himself, affecting all that he does. The full strength of Wilson Eyre's imagination is in his work, and he is conscious of it. He once said that he felt he was selling part of himself when he gave it

DRAWN FROM IMAGINATION

DRAWN FROM NATURE

SKETCHES IN PHILADELPHIA AND PISA

to a client, for it is beyond most men's comprehension and he is duly appreciated by few but the architects themselves. His aspiration is not to make a stir in the world, but to do what he does worthily. Recently a Western exhibition committee wrote to him, asking if he would send them "some of his most important work." He replied that to him important work was "artistic work;" but their idea of it was "large work," and he had none to send them at the time.

Everything pertaining to his buildings is well considered and studied, for, besides all of his preliminary sketches for the working drawings, most of his decorative detail is made personally and not through draughtsmen. It is rather the intrinsic interest of a thing that appeals to him and not so much its consequence. Notice these two panels and his drawings for leaded glass. In their originality they show his interest in what he did and also the power of his doing. It seems a sacrilege to turn them over to the interpretation of a tradesman; but the finished work retains somewhat of the original spirit, so the care is not altogether in vain. He works as the old painters worked who found it not beneath them to make woodcuts or hammer metal ornaments. Notwithstanding the ease with which these details are drawn, there is concentrated thought in the designing, but the thought is led by the intuition and not by the reason.

The preliminary sketches of his buildings show his deepest thought. Though the drawings themselves are so hastily made, they represent tracing after tracing through hours spent in study of the architectural composition. He is a believer in thorough study and urges it as one of the requisites of all good things, scorning the happy-go-lucky even in "picturesque" architecture, as the following quotation shows. In an article on a recent sketching trip through England, referring to their "long rambling farmhouses and country houses of the modest kind," he writes: "There is much to be gained from studying these for use in our own domestic architecture. Their average work is so much less pretentious, so much more homelike than ours; their surroundings are studied so carefully, the garden forming as much a part of the house as the roof, and great pains being taken that the garden-wall hedges, terraces, the little tea houses, in fact, all the immediate surroundings should form a harmonious effect." And later he writes of the "completeness and fitness of the country houses and the farmhouses and of their surroundings, their 'flocks of gables,' the grouping and composition which through the most careful study arrives at the entirely unstudied and haphazard effect."

Again, he mentions "the impression produced that the building belongs to the spot upon which it is built and to no other. This is what makes the English domestic

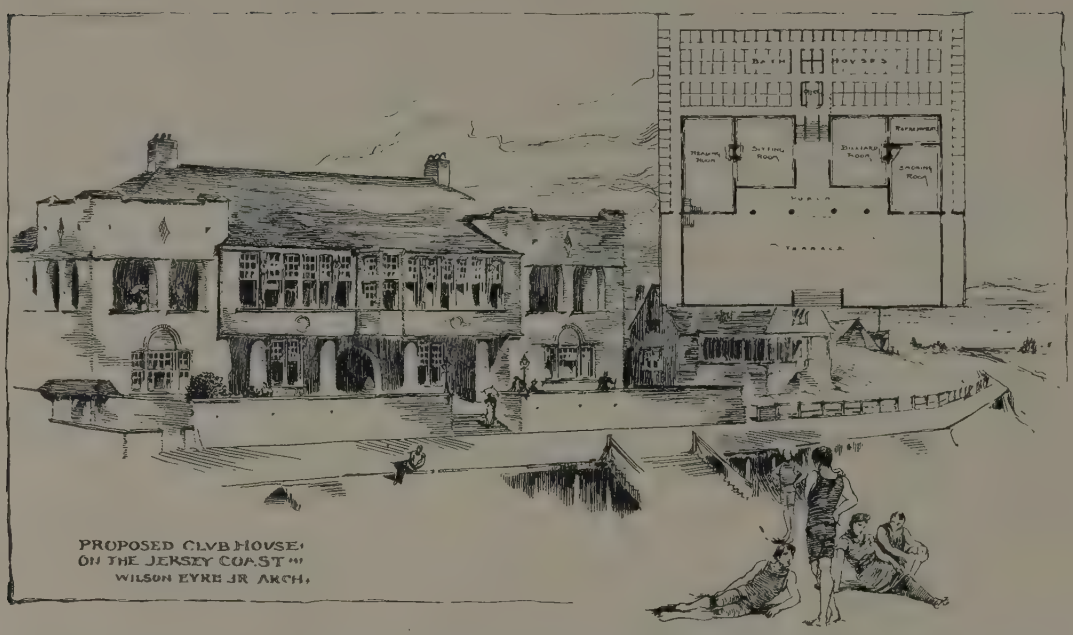
DESIGN FOR A HOSPITAL IN MASSACHUSETTS

A PRELIMINARY STUDY

work better, to my mind, than any I have seen." That suggests something in his own work perhaps most admirable of all its qualities. His buildings fit their particular places as if they had been there from the beginning. The earth seems to acknowledge their presence in little formal gardens fitted with shrubbery and straight walks, and in groups of trees protecting them from the north wind. As Wilson Eyre designs he is in imagination out in the open air and where the building is to be as truly as the old monkish and Gothic builders stood by their own cathedrals. The place inspires him as theirs did them, and for this reason his work is spontaneous and delightful to see. The little sketchings of men, of trees, grass or birds, or of distant hills show the whereabouts of his thoughts, and by these little notes he keeps his mind intent upon the surroundings of his future work. What at first glance may seem irrelevant is really the evidence of his strong sympathy for the locality.

These sketchings are on the earliest preliminary scribbles. They set a key for his thoughts and his design is planned in harmony. The drawings are records of these thoughts and they show the spirit of the future building. Notice how one house fits with the long horizontal lines of the sea and the sand; how another is as distinctly in keeping with the rocks and the deep pine woods about it. Then notice the old man, long-robed and bent, in the garden by the hospital. His figure typifies the calm and quiet dignity of the hospital itself. There is no wonder that the surroundings and the figures shown are relevant; for the buildings are more drawn from them than they are from the buildings.

These keynotes are not given up until the very last. The working drawings were traced from those of the panelled interiors; only, of course, the draughtsman omitted the woman by the mantel, the maid in the doorway and the

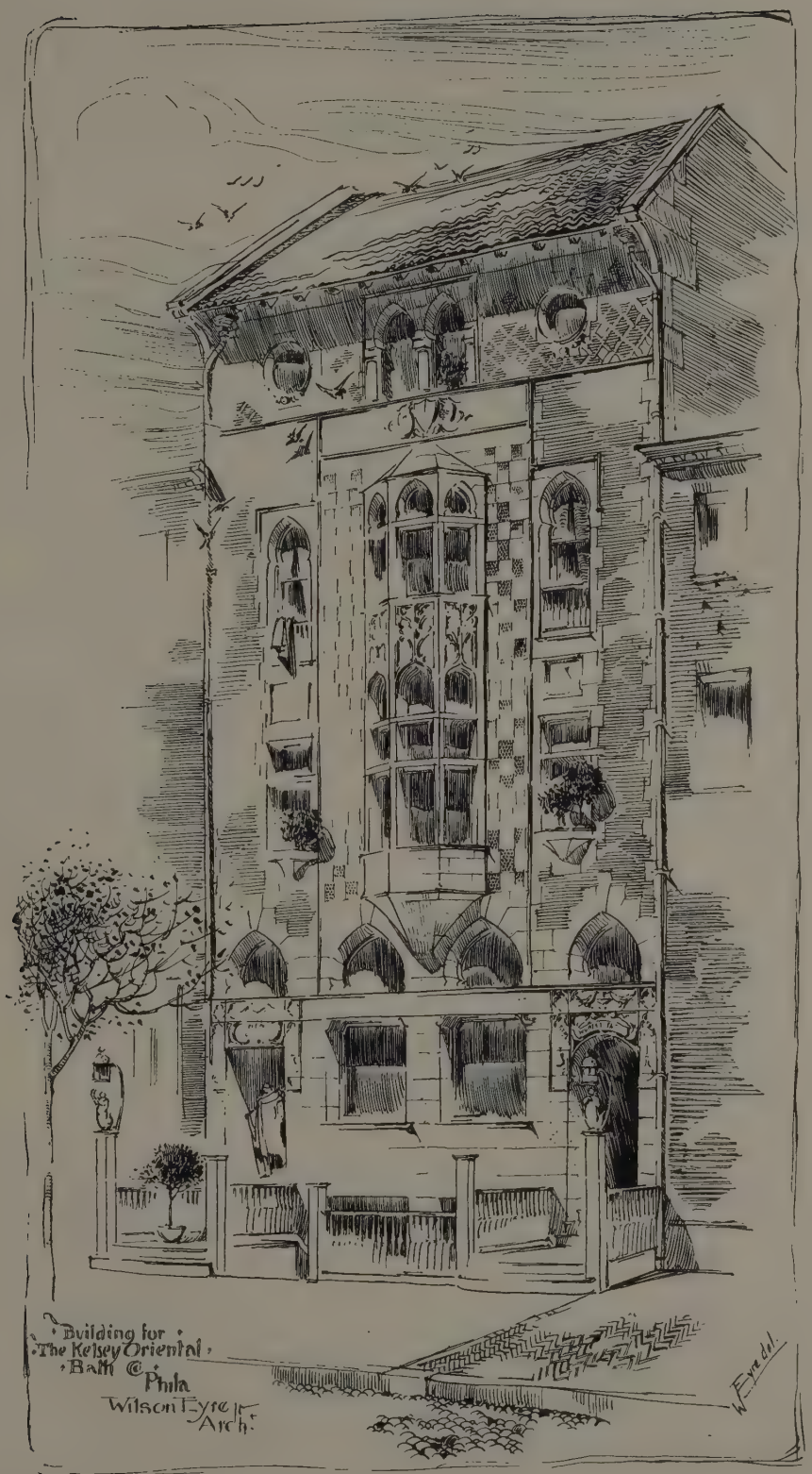


vases and jugs about; the specifications and future directions took care of the paint and the wall-paper. Often he goes thoroughly into these details, even to determining the exact position, size and color of the vases on the mantels or bookcases, and somehow the owners place them as he directs, and keep them there.

As has been said, the preliminary sketches here published are records of his study on the problems. They are typical of his usual work,

not so much show drawings for others as they are for his own guidance in making the working drawings. Besides the architecture of the buildings, see how much is shown in these sketches for country houses in the following pages; the paths and terraces, the distribution and massing of the foliage, the walls and gateways, with their accents; the materials of construction, with their colors and their textures in contrast with those of the grass and foliage and the depth of the air. None of these are accessories. They were studied together from the beginning, and are part of the scheme itself.

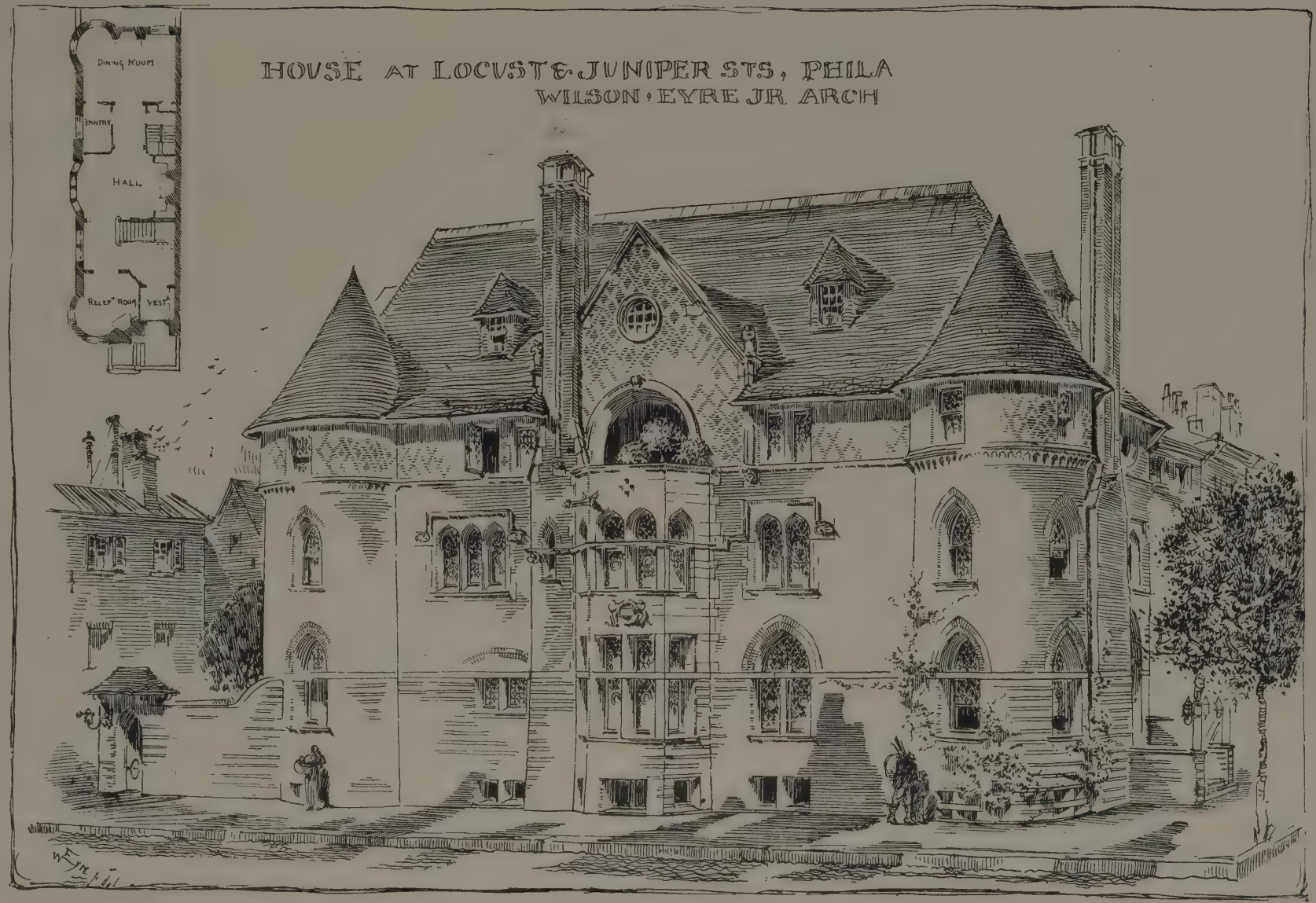
Such a way of working makes possible in his buildings their soft color in harmony with their surroundings, and their contrasts of texture; in these two qualities lies much of the charm of his work. His color is almost invariably good. It is useless to say much on this subject, of such primary and nevertheless unrecognized importance in architecture, for colors are impossible to describe and unfortunately reproductions cannot show them. Suffice it to say that his preference is rather for depth and quietness than for brilliant contrasts. External painted color-decoration he rarely uses, but an exception, and a successful one, is the Turkish Baths building on Walnut Street, where the pinky-brown sandstone is touched with gilding, echoed in the gilded

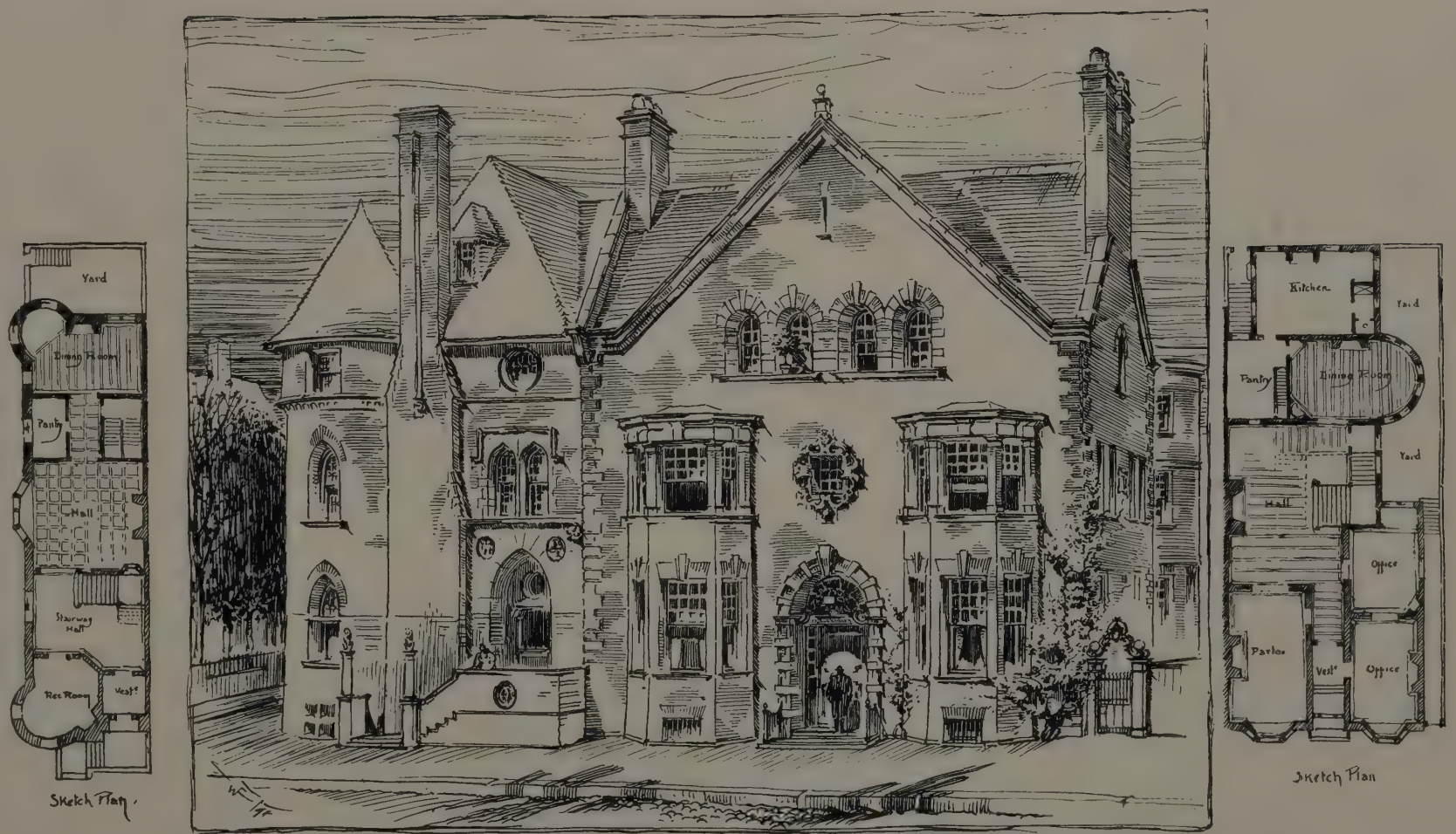

Building for
The Kelsey Oriental
Bath Co
Phila
Wilson Eyre Jr
Arch.
W. Eyre del.

window-frames. As to his textures, though he uses every-day materials, his range seems boundless, for he widens his brick-joints as he pleases, (as in the Borie Bank), he uses moulded bricks projecting in little points (as in the band under the cornice of the hospital), or with ends moulded into little checker squares ; bricks laid diagonally or in diapers and different patterns; shingles in

various shapes and laid in various manners (as in the little chicken-house below), or two and three deep with butts together to give great projection and in this way roughness (as in the house in the woods), and many other combinations and arrangements, so that with the simplest materials he can produce the effect of texture he wishes. Limestone gives him many, as in his peculiar rustications or in the light and shade of his broad carved ribbons. As every drawing shows, texture has an absorbing interest for him.

It is difficult to write of the architectural "style" of his buildings, for they are so strong a reflection of his personality that their resemblance to any historic style is quite secondary. At times the influence of the early Tuscan and Lombard can be detected ; sometimes the roof-composition of the Normandy farmhouses ; but principally, and especially in his later domestic work, the English Renaissance is most promi-

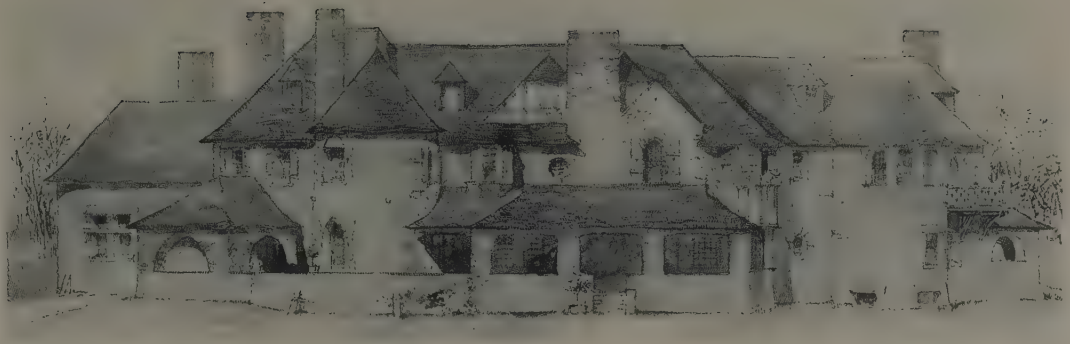

HOUSE AT LOCUST & JUNIPER STS, PHILA
WILSON, EYRE JR. ARCH
DINING ROOM
PANTRY
HALL
RECEP" ROOM
VEST.

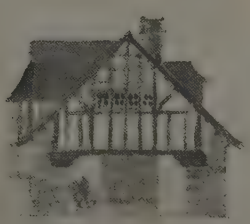


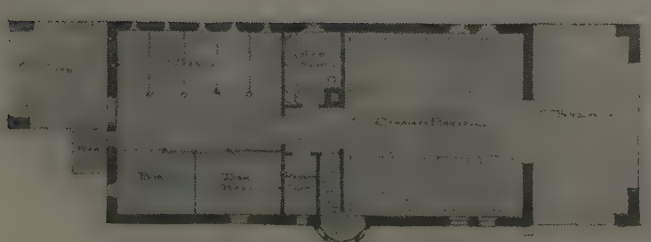
House for Mr C.B.Moore 1321 Locust St

House for Dr Joseph Leidy 1319 Locust St

WILSON EYRE JR ARCHITECT . PHILA.



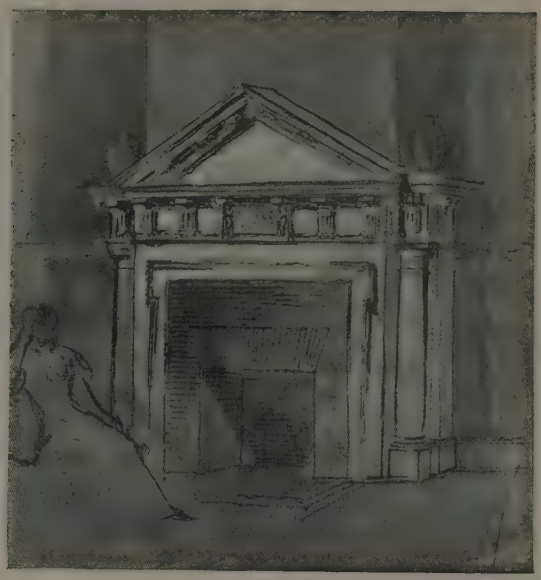




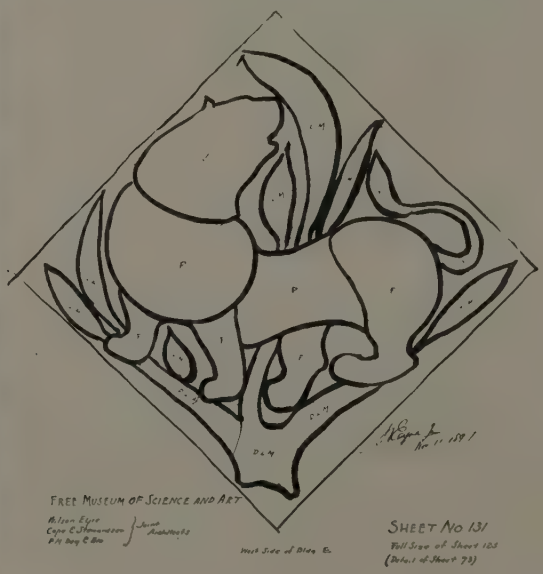
STABLE
for
Mr A. J. Drexel
at
Lansdown
Pa

Wilson Eyre Jr
Architect

HOUSE AND STABLE AT LANSDOWNE, PA.



nent, still with an Italian character in the decorations. His buildings show everywhere his idealism and his innate gentility and refinement and his unerring instinct in matters of art. Sometimes there is a deep melancholy about them, but never an approach to coarseness or vulgarity. However, it must be acknowledged that his work is not always practical and suited to its uses, and sometimes it seems rather affected ; for instance, in his occasional use of half-timber or in his terminating a city façade with a wooden Italian cornice or a steep gable when there is of necessity a flat roof behind it. Then at times it seems medieval and altogether anachronistic and inex-



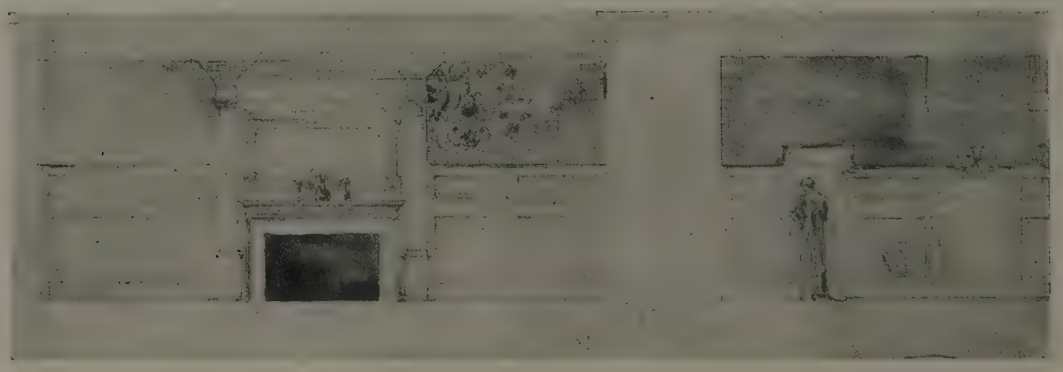
ALTERNATIVE PRELIMINARY SKETCHES

ALTERATION TO AN OLD HOUSE

pressive of the age—a modern coat and hat seem quite out of place nearby. These faults, though, are confined almost entirely to his earlier buildings. His work naturally classifies itself into two divisions—the early, from the beginning of his practice in 1880 until about eight or ten years ago, and the later, from that time until now. The late work is broader, richer, mellower ; it has a simplicity, a boldness and a vigor which the earlier lacks. This is, on the contrary, more delicate—sometimes even finical and effeminate with all its grace and purity ; an architecture of fine cut limestone mouldings, of brown pressed brick and exquisite terra-cotta modelling ; of pebble-dash and occasional plaster decoration ; of quaint doorways and tiny oriels.

This early work was undeniably beautiful, but it was prone to two faults ; it was apt to be unsubstantial and absurdly small in scale. A certain one of these early houses, which was situated on a narrow city lot in Philadelphia, and which had two little oriels on the second story, served as a mark for the good-humored ridicule of a magazine writer. He represented Pater Familias contentedly seated in his arm-chair, smoking and reading his Sunday paper, while one of his feet rested comfortably on the sill of each of the oriels ! This was no exaggeration as to scale, and it was partly the diminutiveness which left his early work open to criticisms of affectation and artificiality. In the same house, between the aforesaid oriels, was a certain plaster bambino. He was evidently discontented with his position in life, for he would periodically come tumbling out of it, not all at once, but by installments, an arm or leg at a time, to the utter dismay and astonishment of honest folk passing beneath. The remaining parts of him were pathetic, but the owners did not look at it that way. It became a standing joke about the house ; but finally the bambino must have been gathered to his fathers, for now only a fragment of ribbon and a scar on the wall remain to tell the tale.

However, these are but the shortcomings of his early work, and they give an unfair idea of it. In reality its better qualities had a strong influence on the local architecture of the time in the direction of refinement and careful and sparing use of ornament. Its tendency was towards rather pictorial composition and its general effect is of irregularity and sudden variation, but with a perfect placing and proportion of the parts so that there is a quiet and restfulness through it all. There is a certain Gothic character in the contrast of the broad, simple wall-spaces to the concentration of the carving. Taken as a whole, it shows the strength and clearness of his instinct ; for despising every convention and trusting to his own originality, he produced work which was distinctly good and successful in the main. The schemes of some of his compositions seem irrational, yet, when built, they are not discordant. In the twin doorways notice the great square windows coming so close to the pointed arches, yet not unpleasantly, despite their size. Then notice the other doorway on the same street ; there are several totally different elements, yet without confusion. In the Turkish Baths doorway he has deliberately piled one arch above another, and, throughout all of his old work, there exist these strange freaks, although they



ENTRANCE TO THE HARRISON PAINT WORKS

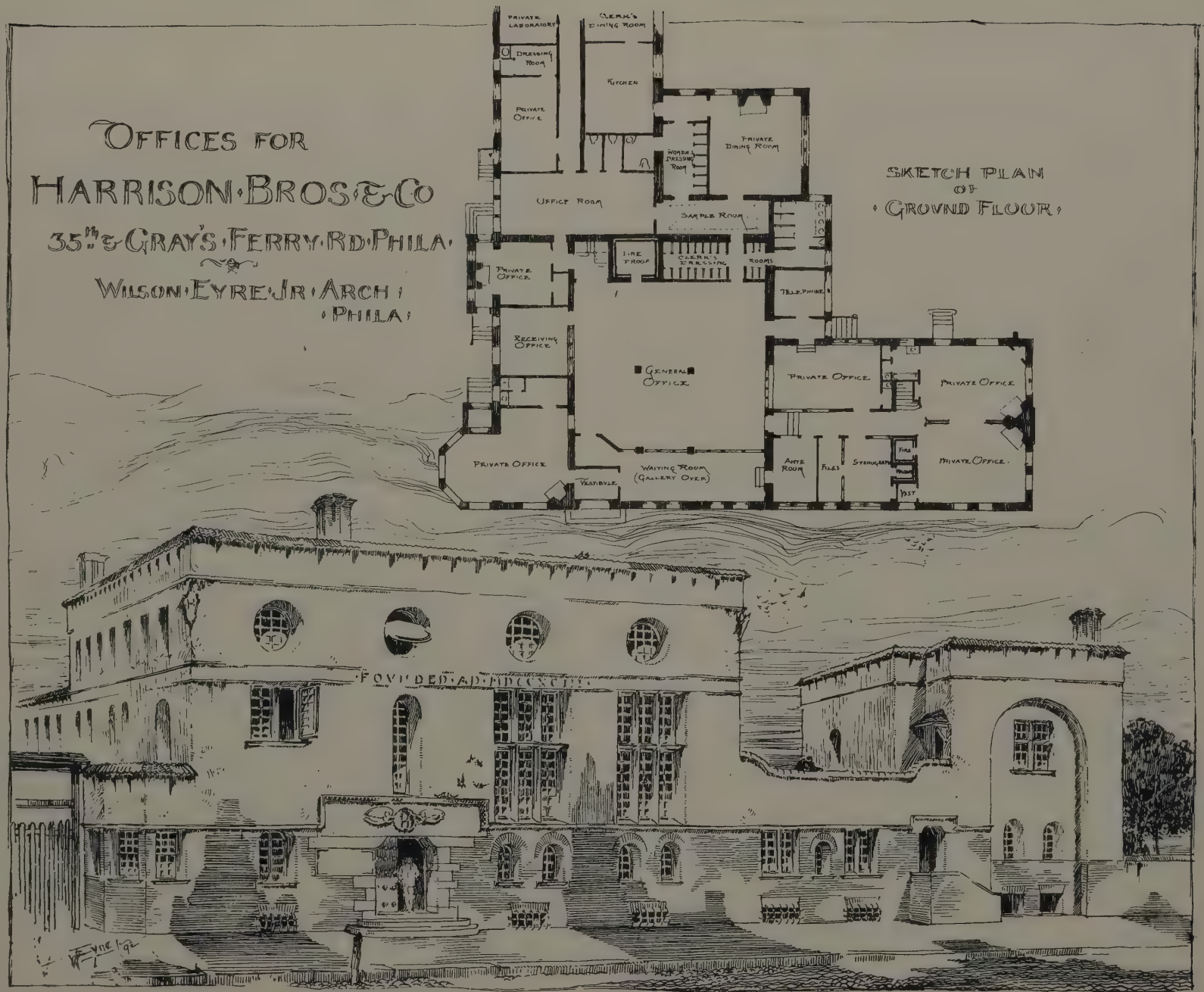
LOWER STORY OF A CITY HOUSE

OFFICES FOR HARRISON BROS & Co

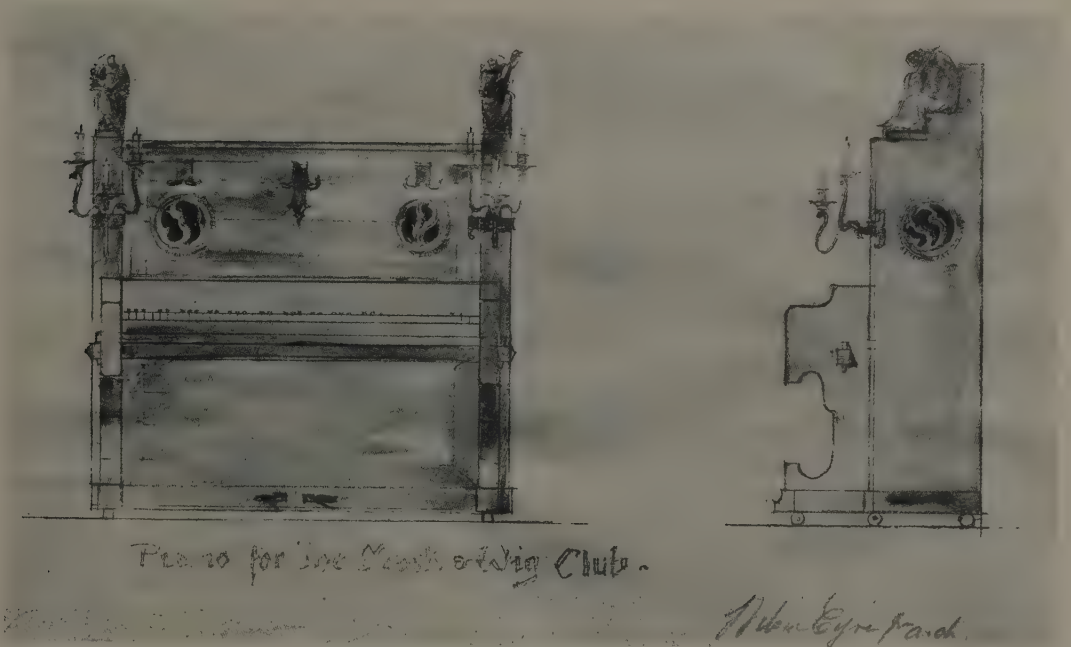
35th & GRAY'S FERRY RD PHILA

WILSON EYRE JR ARCH PHILA

SKETCH PLAN OF GROUND FLOOR



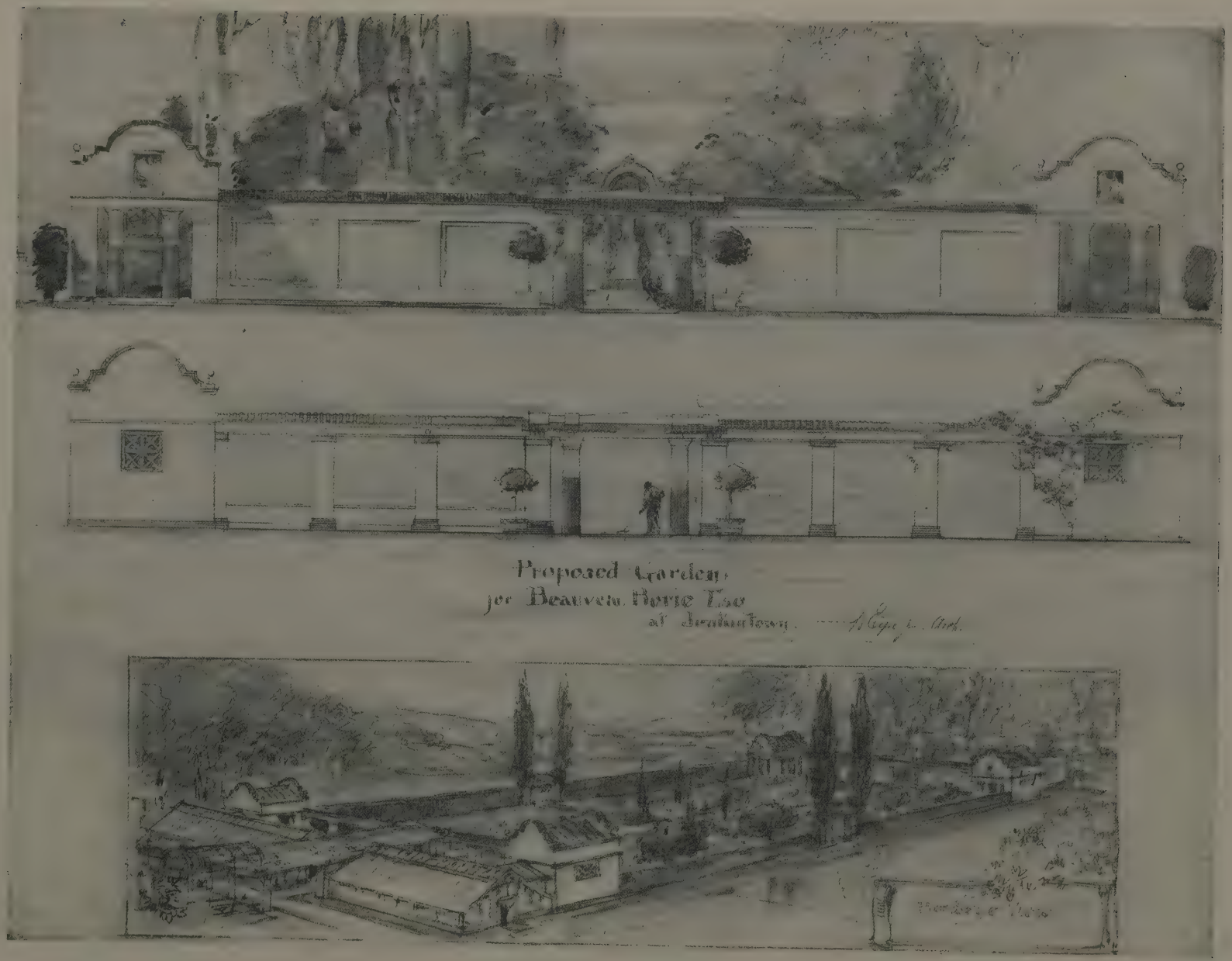
FULL-SIZE DETAIL DRAWINGS



DESIGN FOR A PIANO AND FULL-SIZE DETAIL DRAWINGS FOR THE MASK AND WIG CLUB

DESIGN FOR A SEMI-SUBURBAN HOUSE

SKETCH
FOR
262 - S° TWELFTH ST.
PHILA.
WILSON EYRE JR
ARCH.



PRELIMINARY DRAWINGS

WILSON EYRE, JR., DES. ET DEL.

THE EXECUTED DESIGN

WILSON EYRE, JR., ARCHITECT

are so refined that their capriciousness is forgotten.

Now this early work is of most interest, not for itself alone, but because it made possible the greater work which was to follow. In the early, he developed and learned to trust his instinctive judgment, so in his later, broader years, he might take what he wished from the classics and yet was free to overthrow precedent when it tempted him to do otherwise than he desired. Through his experiments he had seen the true inwardness of styles, and why things harmonized and went together, so he was unrestrained by their historic limitations and could combine them and do with them what seemed to him fitting. Notice, in the following garden houses, how Jacobean gables and Pompeiian columns are combined, and Italian gateways, and yet how they are all in harmony with each other and not discordant with the modern glass greenhouses. Then this interior ; it seems at first as Georgian or Colonial, but such an entablature was simple and dignified, and the unusualness is forgotten. As an example of his unrestraint in composition, look at the long,

narrow window in the front of the Borie Bank. Precedent and training would say it were entirely unsuited to the place and would clash violently with the windows at the side; but somehow it seems right as it is. This freedom is inspiriting, and shows that architecture is not a dead art after all; that without affectation a man can give to what he does his personality, so that the same spirit is throughout his work, and it is different from that done in past times.

The buildings with which Wilson Eyre is perhaps the most successful, and those with which his name is everywhere associated, are his country houses. They are long and rather low, sometimes with the simplicity of our own old

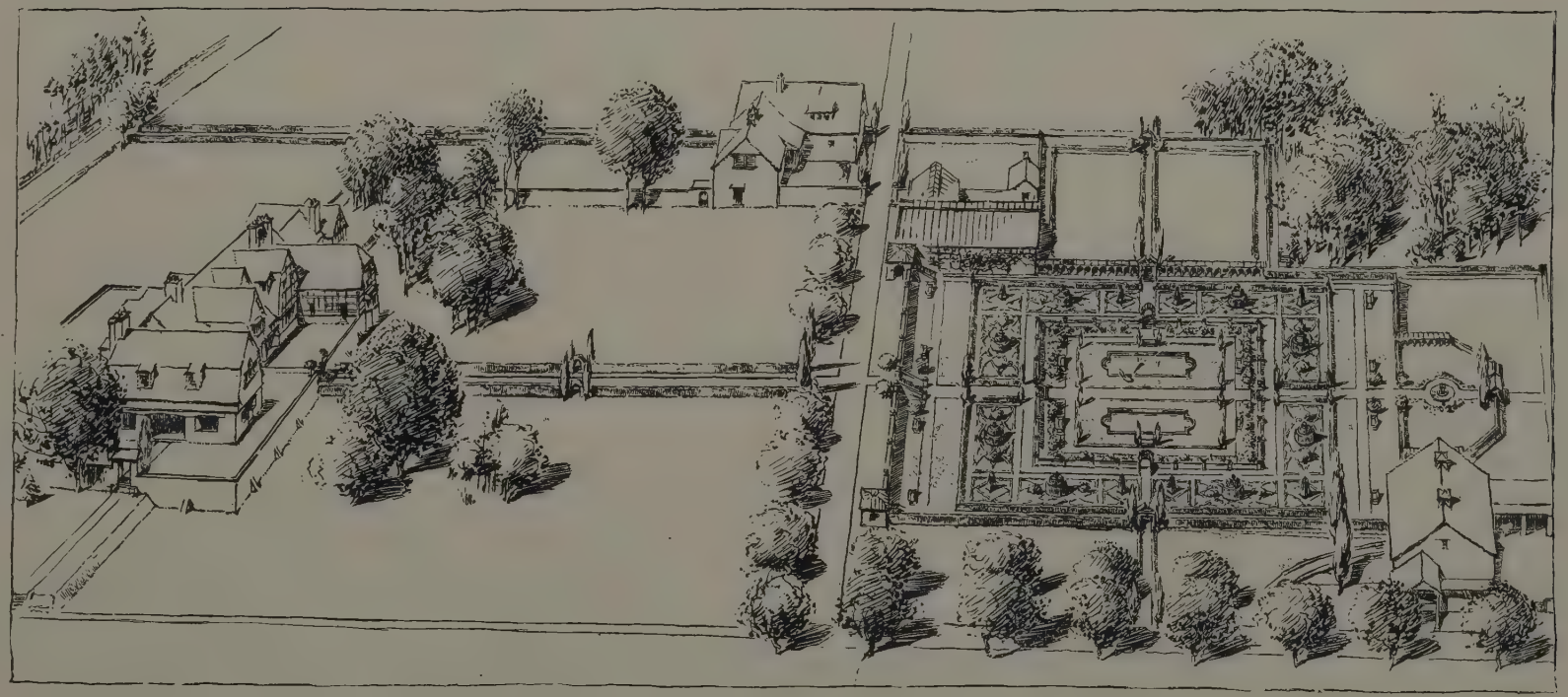
Pennsylvania farmhouses, or the first of New England, but generally with an English character, after all, not far different. In planning they are interesting in the way they are adapted to their sites and to the compositions desired, and in their freedom from undue conventionality. Axes are never forced, but considered only where they occur naturally; on the other hand, his plans are seldom confused, and in his later work particularly have a certain symmetry and balance quite their own. Both the main part and the wings are narrow, and so open to the air and sunshine, for the square, compact type of house he

A PRELIMINARY STUDY

WILSON EYRE, JR., DES. ET DEL.

A COUNTRY HOUSE AND RIVERSIDE GARDEN

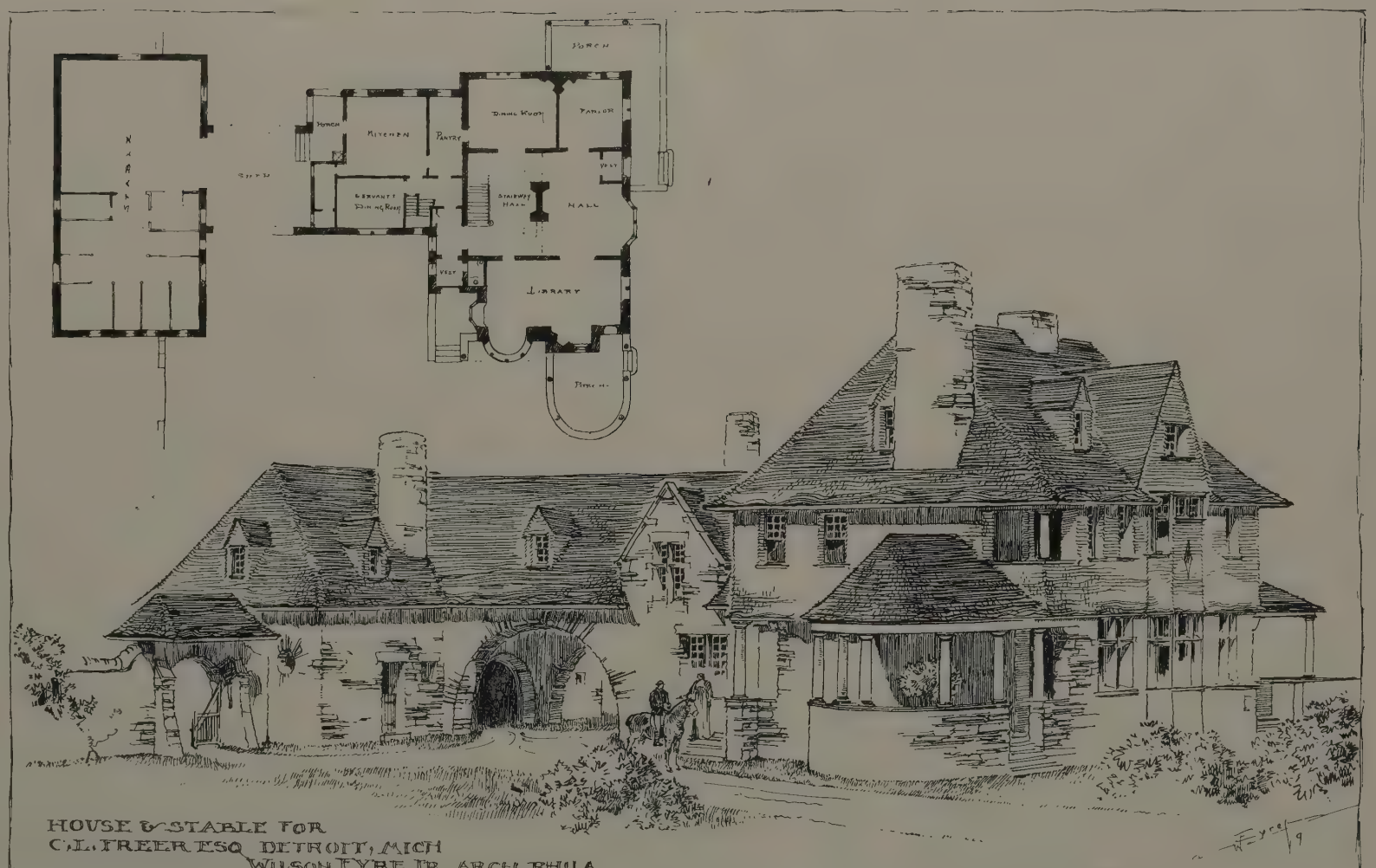
WILSON EYRE, JR., DES. ET DEL.



PRELIMINARY STUDY FOR A GARDEN AT JENKINTOWN, PA.

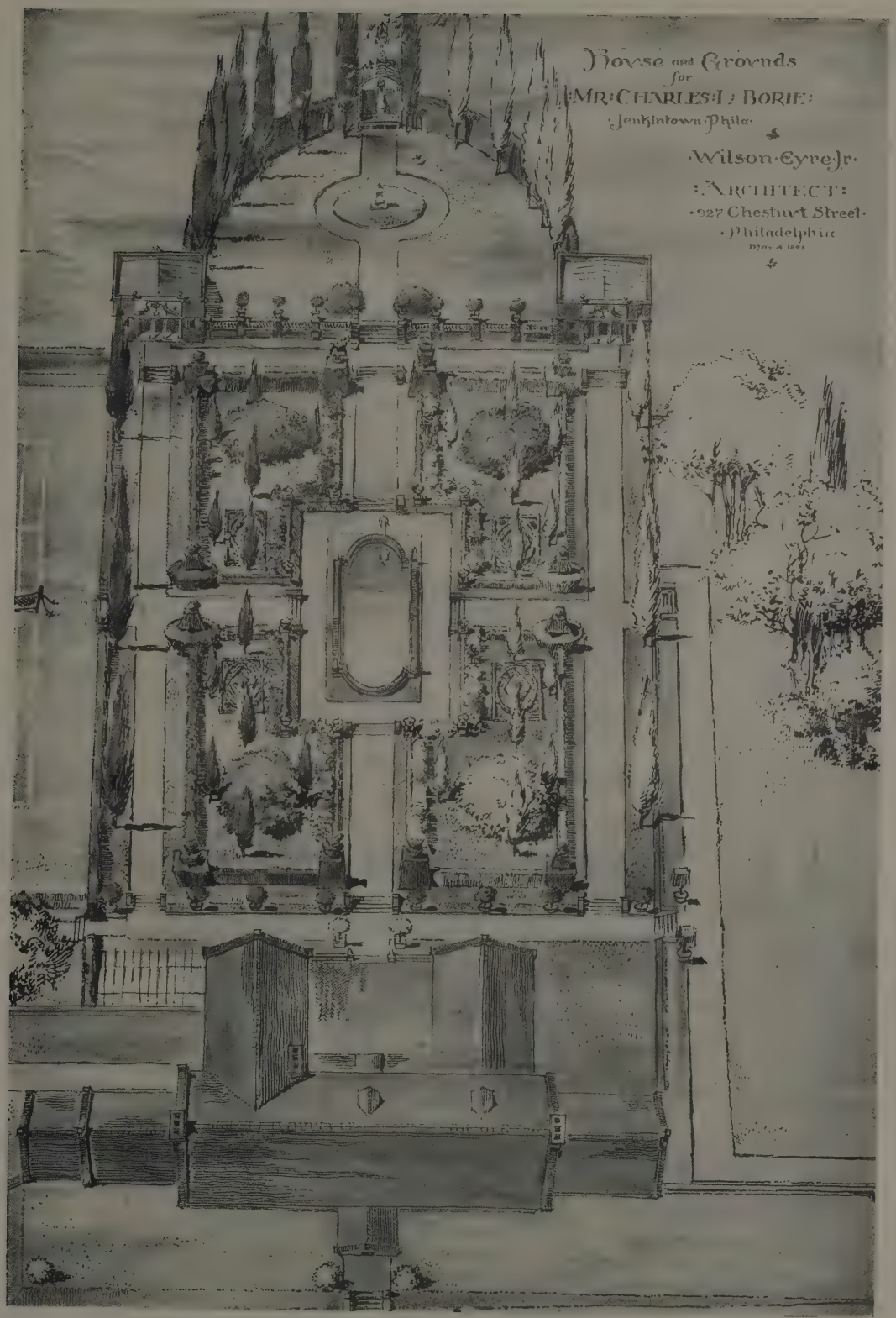
WILSON EYRE, JR., DES. ET DEL.

EXTERIOR AND INTERIOR OF THE BORIE BANK, PHILADELPHIA



HOUSE AND STABLE IN DETROIT

WILSON EYRE, JR., DES. ET DEL.



A PERSPECTIVE EFFECT PROJECTED FROM AN ORDINARY PLAN

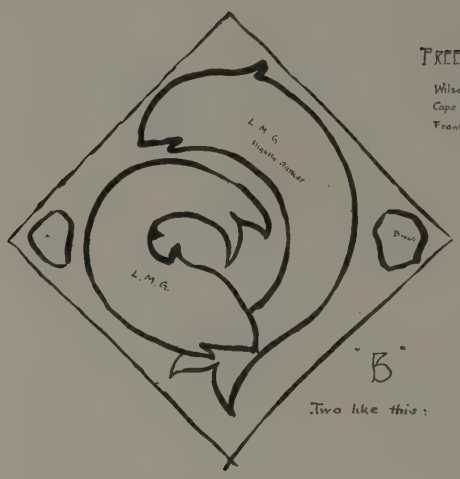
FIRST SECTION OF THE FREE MUSEUM OF SCIENCE AND ART, UNIVERSITY OF PENNSYLVANIA

WILSON EYRE, JR., COPE & STEWARDSON, AND FRANK MILES DAY, ASSOCIATE ARCHITECTS

MAIN ENTRANCE

COURT ENTRANCE

FREE MUSEUM OF SCIENCE AND ART, PHILADELPHIA



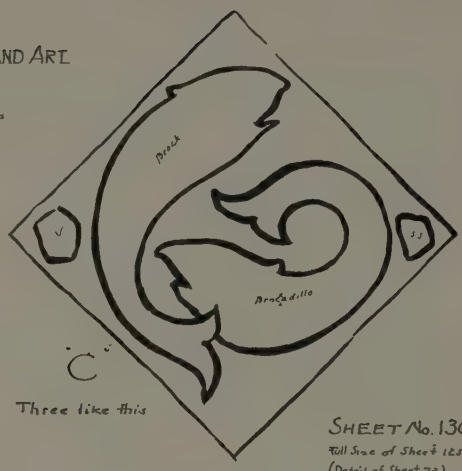
"B"

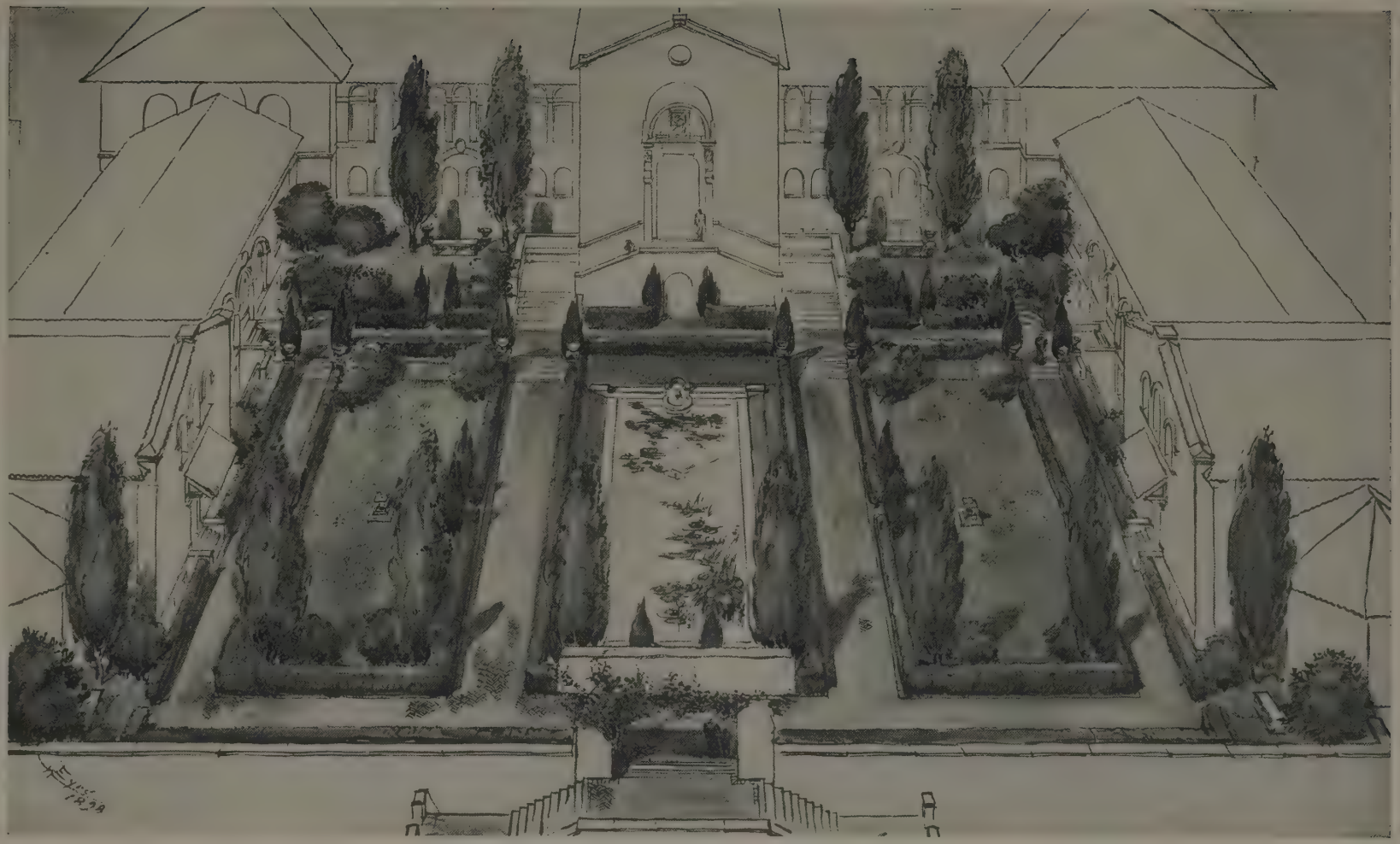
Two like this:

FREE MUSEUM OF SCIENCE AND ART

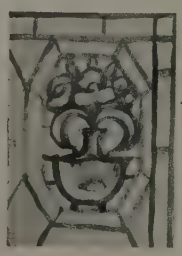
Wilson Eyre, Jr.
Cope & Stewardson
Frank Miles Day and Bro
} Joint Architects

H. Eyre Jr
Nov. 10th 1897

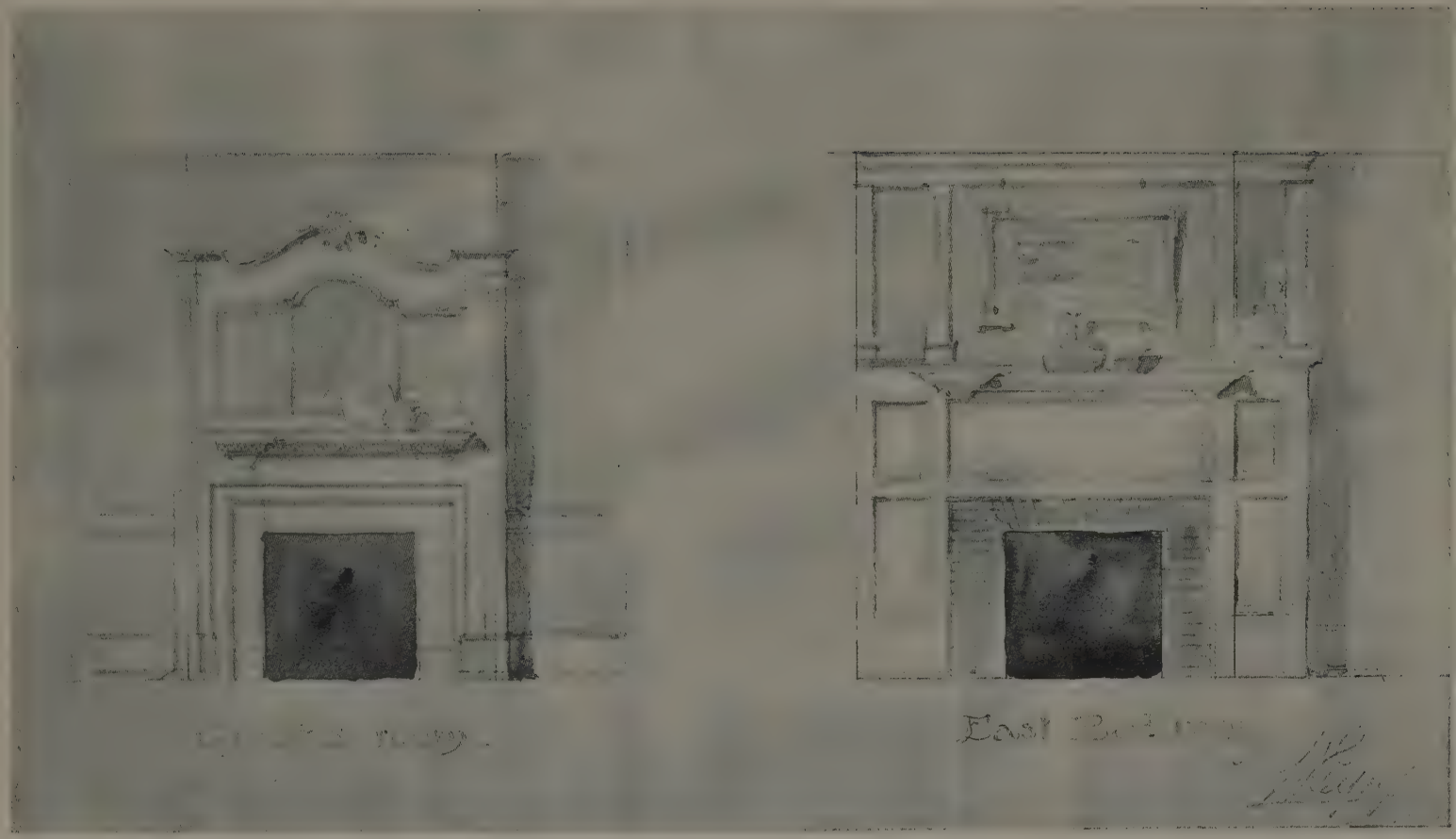

Brick
Brick
Brick



PRELIMINARY STUDY FROM WHICH THE "PLANTING PLAN" WAS DRAWN

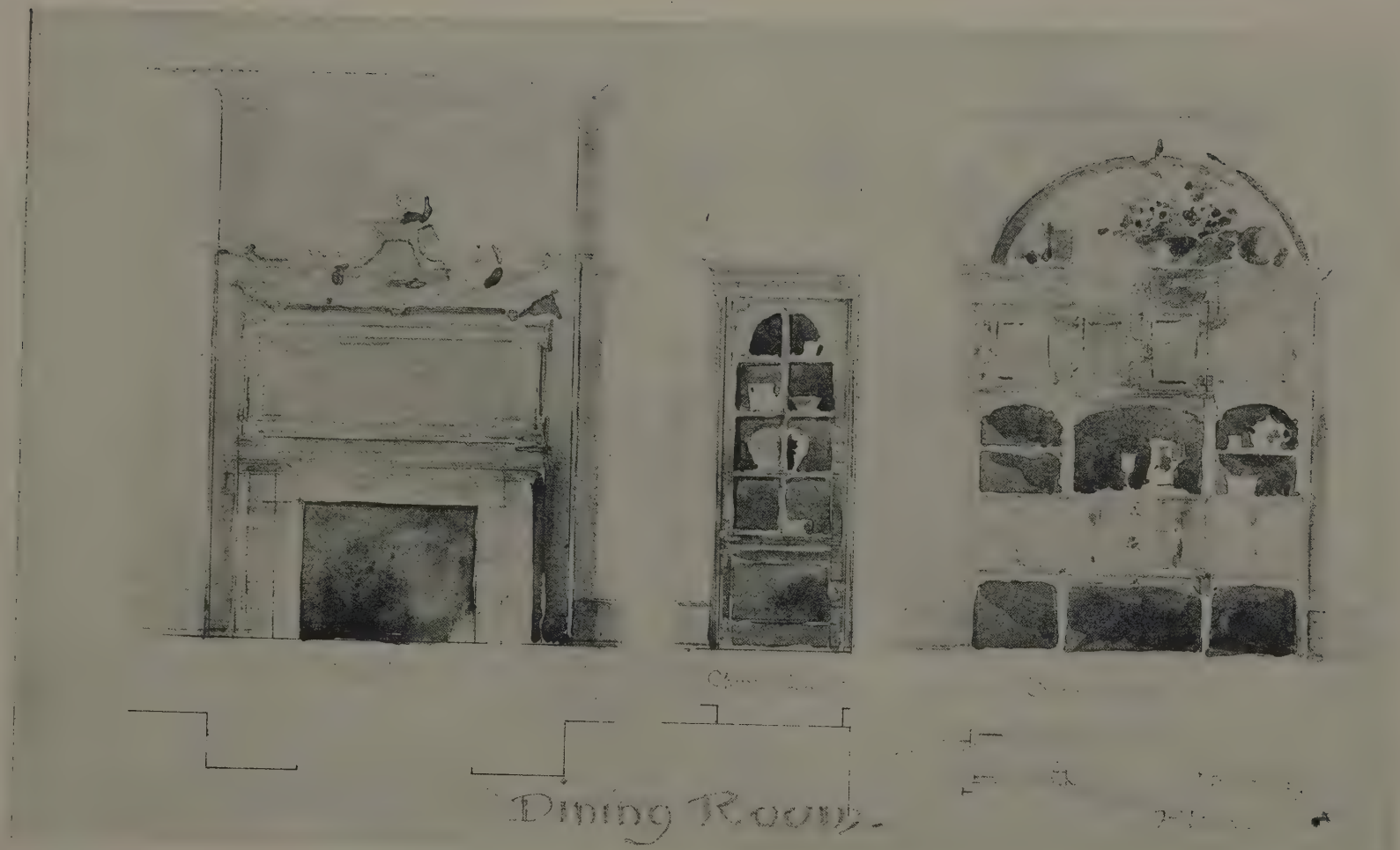


REDUCED FROM A FULL-SIZE DETAIL DRAWING
BY WILSON EYRE, JR.



TWO MANTELS DESIGNED BY WILSON EYRE, JR.

IT IS FROM THESE SKETCHES THAT HIS DRAUGHTSMEN TRACE THREE-QUARTER-INCH WORKING DRAWINGS



DINING-ROOM FURNITURE

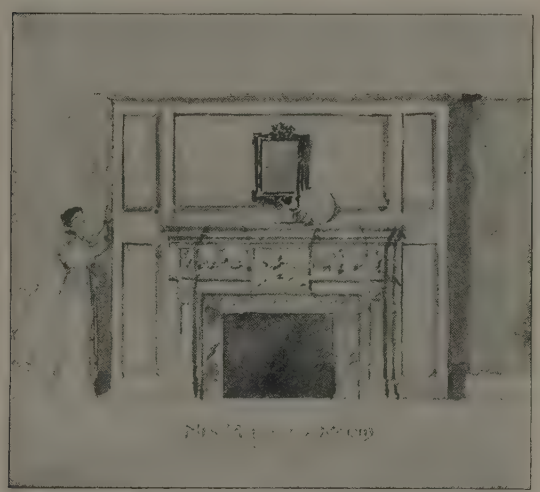
DESIGNED BY WILSON EYRE, JR.

STUDIES FOR TWO INTERIORS

DRAWN BY WILSON EYRE, JR.

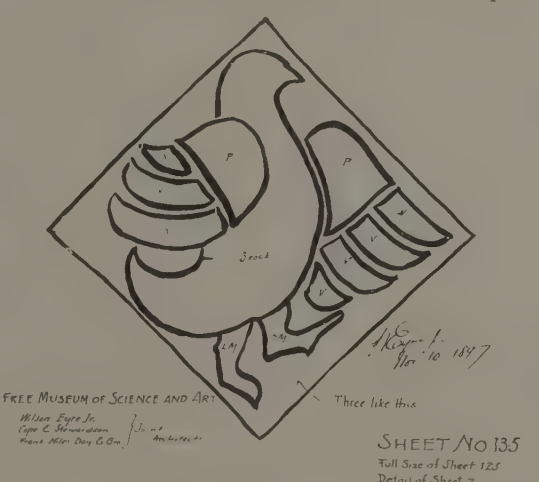
SKETCH OF THE INTERIOR OF A COUNTRY HOUSE
AT JENKINTOWN, PA.

rather avoids. The entrance and garden fronts are never intruded upon by the kitchen wing and offices. As to the porches, their management is often quite original; for instance, in the house on Long Island, a narrow porch projects far out from the end of the building along the sea, so that the summer winds can blow through it unhindered.



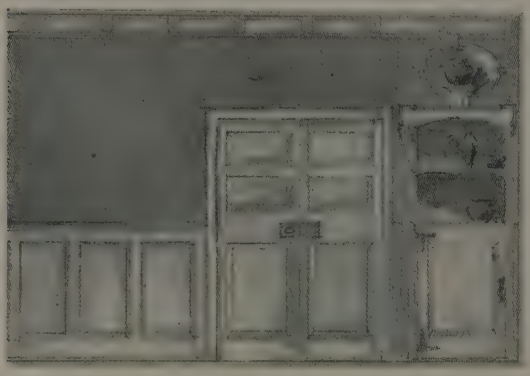
In the external composition the roofs are of great importance, and their character largely gives the individuality to his houses. In his later work the roof is generally gabled, and as far as practicable kept unbroken by dormers. The long roof over the main part always predominates over the lower roofs of the wings which butt against it somewhere below the ridge, for he has a theory that two ridges should never intersect on the same level. The roofs of the porches, lean-tos and outbuildings (and there are many of them) are relied upon to lead the attention unconsciously down from the higher roofs to the terraces and gardens, and perhaps therein lies much of the homeliness and peace of his compositions. Then something of the quiet seems in the windows placed far apart, leaving broad wall-space between. He reasons that this is quite practical, for since heavy curtains are generally used, if there are many windows, fewer windows without them are just as serviceable. The light and air are as free, and they are architecturally better. It is characteristic of his country houses that they compose well, viewed from any direction. There is no false straining after an effect, and they honestly express what they are. As the roofs are simple and straightforward, and never falsified with decks, they would even stand the test of being seen from above—after all, a true test of honest composition, but unfortunately many country houses could not undergo it.

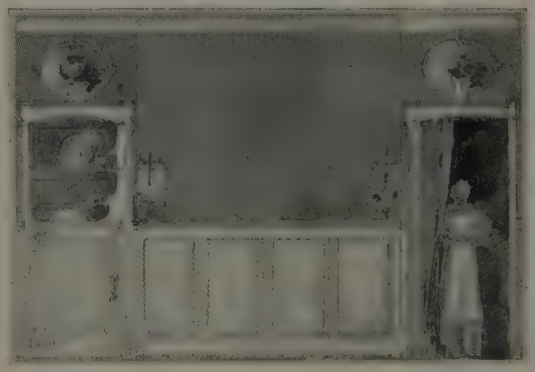
His gardens—for his study does not stop with the house, but extends to the terraces and gardens—like most of his country houses, have a quaint English formalism, not overartificial, and never with the mechanical formalism of the French gardens, for which he has a contempt.



These reproductions show the charm of their privacy and seclusion. Some time ago, writing of gardening, he said: "It appears as if the English influence were gaining ground rapidly in our country; and it seems to me far more suitable than the Italian influence, which is too southern in its nature to suit either our national temperament or climate." As to the other surroundings and the placing of the house, in the

article just quoted, he said: "We are approaching the English methods every day, and we are not as anxious to see and be seen . . . We are beginning to feel that if we want beauty combined with privacy we must hedge ourselves to a certain extent and beautify our immediate surroundings. Beyond these, again, we have glimpses of the extended view, the beauty of which is, perhaps, enhanced by not being quite so evident. Besides, we often tire of an extended view, and come to care for our garden more and more; this latter has its limit, and, with its high hedge or wall surrounding it, gives the feeling of protection and retirement."





The place where Wilson Eyre works has a character of its own. A doorway from some Colonial house serves as the entrance, and when it is passed the business building is forgotten in the drawings and casts and photographs about. His office is not large, nor does he wish it to be so. He desires to have only as much work as he can personally design and study over to his satisfaction, for he regards architecture more as an art than as a money-making business. He generally gives the work his own superintendence, often deciding details and questions of color during the actual building. In this connection there are a few absurd stories told of him, such as that of painting the porch columns of a certain country house. This story is doubtless entirely fiction from beginning to end, but none the less ludicrous for that. It appears that one morning the painter came to him to get directions for the color. He was told to use his own judgment, and put on different shades, which he considered suitable, until Wilson Eyre himself could come out and select the one he wished, for he intended to come out that afternoon. So the painter departed. In the office the matter was overlooked entirely, and several days passed. Meanwhile the painter was doing his best. Presently a letter arrived from the horrified owner bearing the news that the eleven columns of his porch were now eleven different colors, and imploring some one to come out and choose!

In the office, five or six draughtsmen do the mechanical part and Wilson Eyre does the designing. For instance, they block out in red ink the floor levels of a proposed building, and the general outline which the trial plan necessitates; then they tack it on an upright board or a flat table, which are both in his private office, and there he works and studies over it with charcoal and brush and color, rubbing out and changing until the design suits him. He generally studies a building in perspective also—perspectives entirely drawn by eye, for he has the faculty of getting his drawing directly and accurately without the need of mathematically located vanishing points. Finally, when he is satisfied with his work, he traces it or transfers it to another sheet, and this is the drawing we see. He is not overparticular about the colors he uses. "Palette-dirt" is welcomed and he is indifferent whether the water in

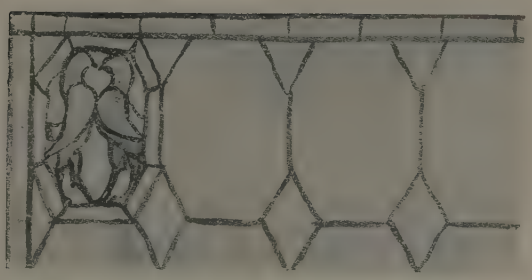
OPPOSITE SIDES OF A CHIMNEY IN A RESIDENCE AT CHESTNUT HILL, PHILADELPHIA

BASIN IN THE MUSEUM COURT

LION'S HEAD MODELLED BY WILSON EYRE, JR.

DESIGN FOR A SEMI-SUBURBAN HOUSE

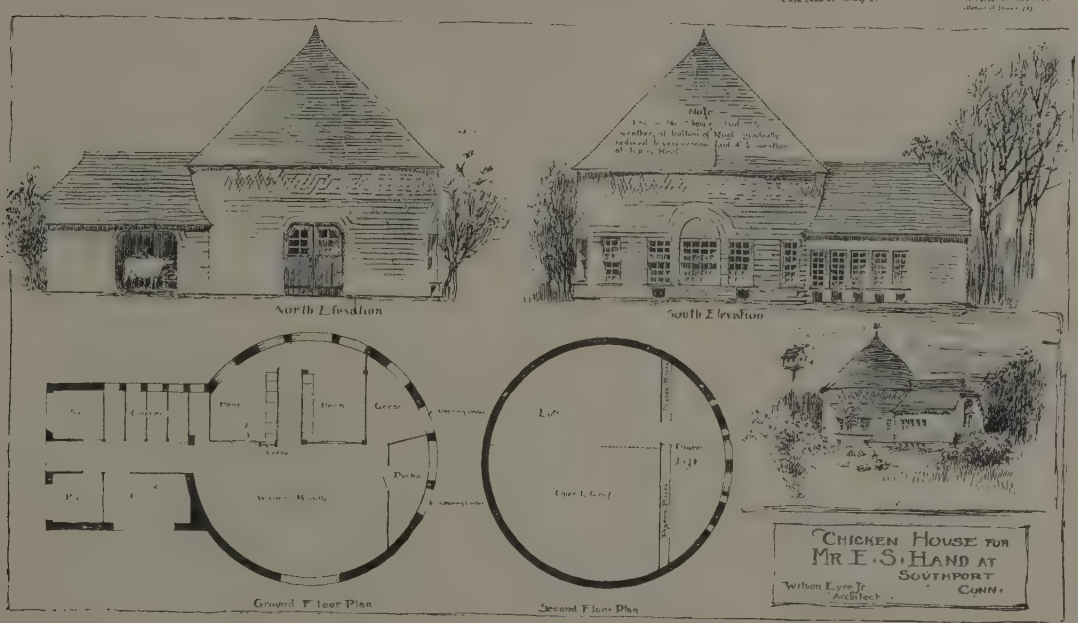
WILSON EYRE, JR., DES. ET DEL.



his old beer mug is clean or dirty with paint; but somehow his drawings are seldom muddy. As to color permanence in his renderings or sketches he cares not at all, for he considers them only temporary things. The building itself is the reality, and the drawing merely a passing memorandum of what it is or will be.

Although he is first of all an architect, and architecture his real life-work and his best achievements there, still he is widely known for these renderings and sketches and imaginary compositions. There is no need of describing his technique in pen-and-ink, in couté crayon and in water-color, for it is well known and he who wishes can see it for himself. Suffice it to point out one quality in all his drawings—his restraint in the selection of what to show. It is characteristic of Wilson Eyre that he selects only the few qualities of the subject wherein is the chief interest, and rather develops and idealizes them, seeing them in his own peculiar way. His sketching is to some purpose, too, for the characters that he admires in other buildings—never the details, be it understood—find their way into his own.

His decorative detail he designs himself, often modelling it also, and it is always original. The inlaid marble mosaics of the Archæological Museum are his, and these various flat carvings and newel figures and finials. They are the actual full-size working details. Ornamental detail is of great interest to him, and he intends writing on the subject. Certainly no one understands it better. In these reproductions the Gothic crispness of his work is evident, and throughout it shows the decorative construction which underlies all design and is a striving for a main effect and a subordination of lesser things to it. It is interesting to try to



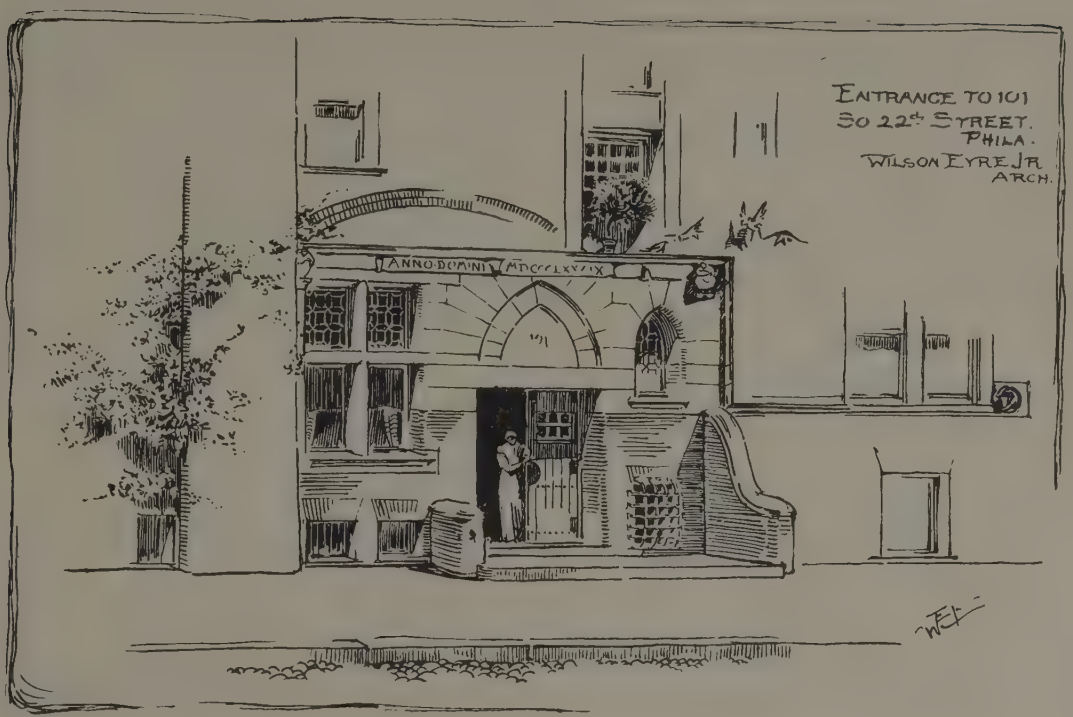
FREE MUSEUM OF SCIENCE AND ART

Wilson Eyre Jr.
Cope & Stewardson.
Frank Miles Day & Bro.
} Joint Architects

WEST SIDE BLDG E

SHEET No 127
Fullsize of Sheet 125
(detail of Sheet 73)

REDUCED FROM A FULL-SIZE DETAIL DRAWING OF THE MARBLE AND BRICK PATTERNS IN THE WALLS OF THE MUSEUM OF SCIENCE AND ART



"BEFORE AND AFTER"

FRONT ELEVATION OF THE CITY TRUST BUILDING, PHILADELPHIA

WILSON EYRE, JR., DES. ET DEL.

SKETCH FOR AN APARTMENT HOUSE

WILSON EYRE, JR., DES. ET DEL.

IN THE MUSEUM COURT

PERSPECTIVE STUDY OF A FORMAL GARDEN

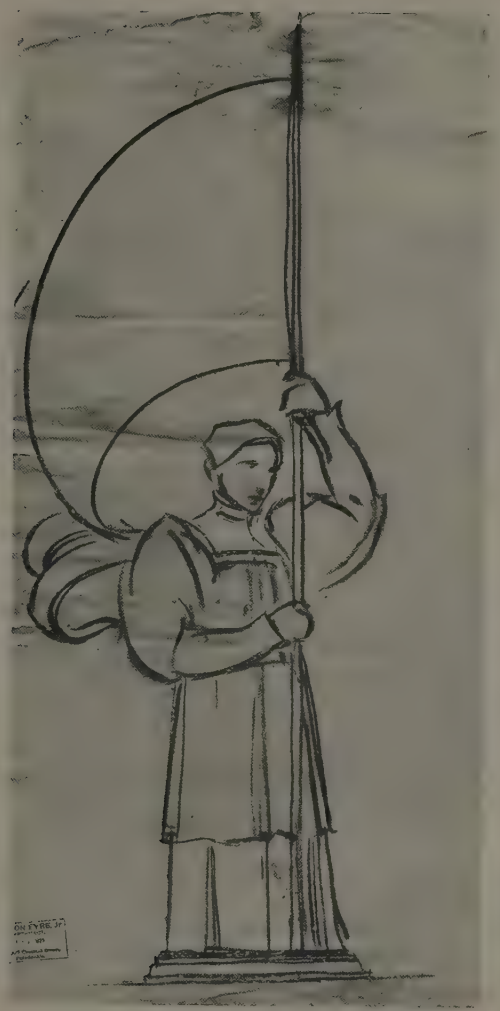
WILSON EYRE, JR., DES. ET DEL.

DESIGN FOR A CITY HOUSE

WILSON EYRE, JR., DES. ET DEL.

DESIGN FOR A HOSPITAL IN MASSACHUSETTS

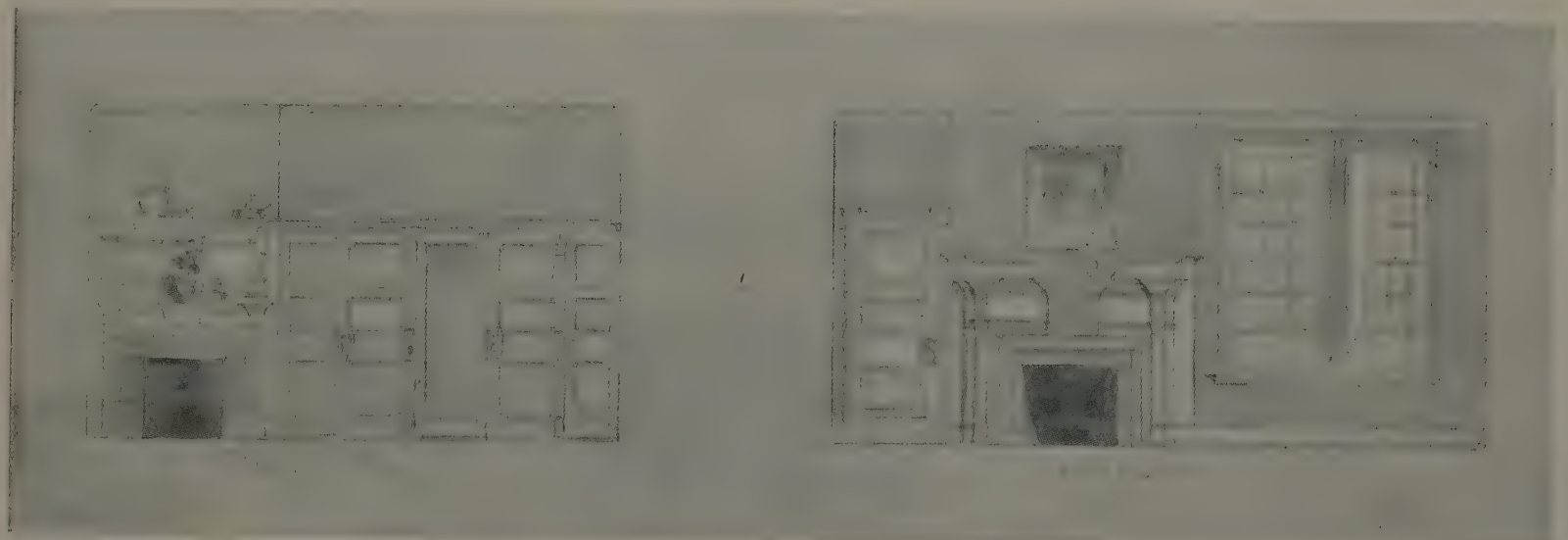
DRAWN BY WILSON EYRE, JR.



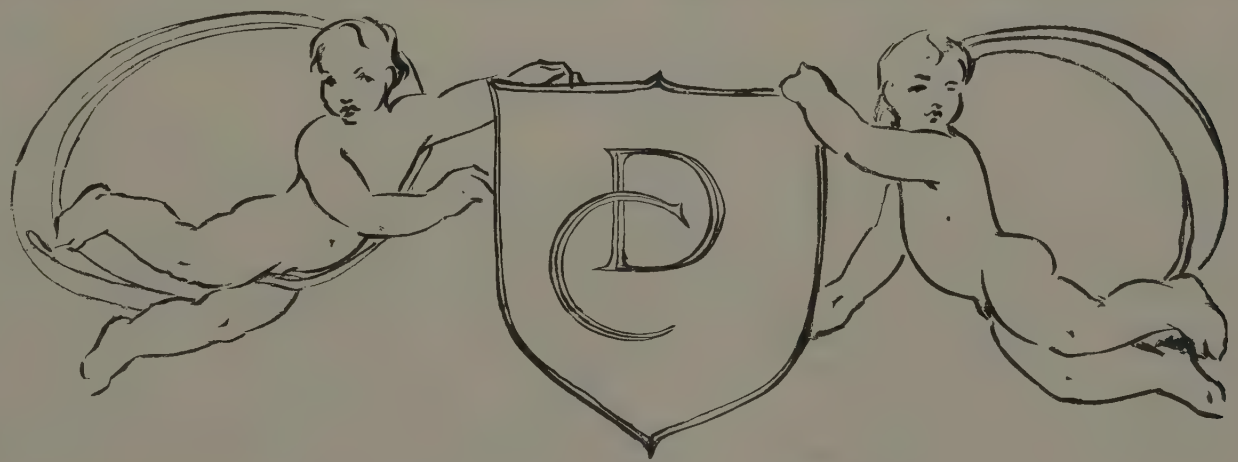
analyze this in the drawings here. Notice the reversed "S" in the finial figures; it starts in the lion's drooping head and the swing of its mane and follows down its curled-up tail, ending in the curve of its haunches; at the same time there is the vertical strength which its architectural position demands. Somewhat similar in this are the two hooded heads. Then see the great swinging circle of the dog and the simple curves of the stooping figures for the Mask and Wig Club piano.

This swing of line is in the Academy Catalogue cover and in this advertising page—more subtile, but there nevertheless.

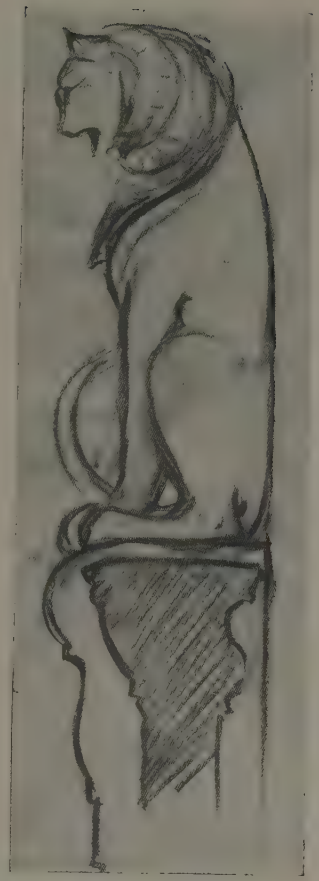
Now these two drawings are of the best in black-and-white decoration, and in them is additional proof of the strong instinctive art in Wilson Eyre's nature, through which his work is spontaneous and living, never repeating, ever changing, ever developing, and ever with a

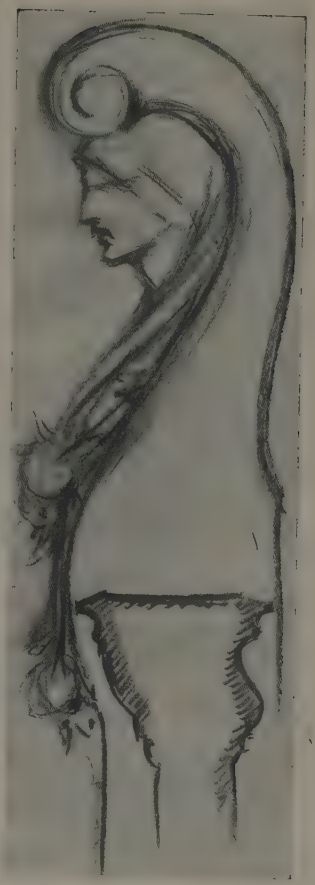


REDUCED FROM MR. EYRE'S PRELIMINARY THREE-QUARTER-INCH DETAIL DRAWINGS



CARVING, BILLIARD ROOM MANTEL—DETROIT CLUB





REDUCED FROM FULL-SIZE DETAIL DRAWINGS

WILSON EYRE, JR., DES. ET DEL.

AN INTERIOR ELEVATION

WILSON EYRE, JR., DES. ET DEL.

PRELIMINARY DESIGN FOR A COMMERCIAL BUILDING

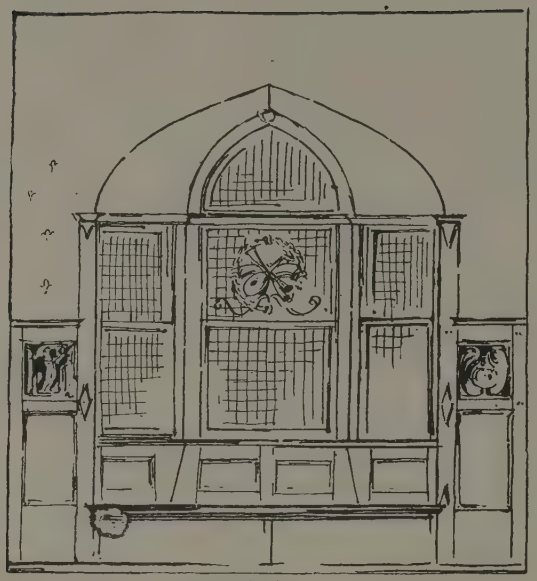
WILSON EYRE, JR., DES. ET DEL.

PROPOSED DESIGN FOR A COTTAGE AT KINGSTON, N. Y.

WILSON EYRE, JR., DES. ET DEL.

SECTION THROUGH A PROPOSED ALTERATION TO THE OLD WILSTACH MANSION, PHILA.

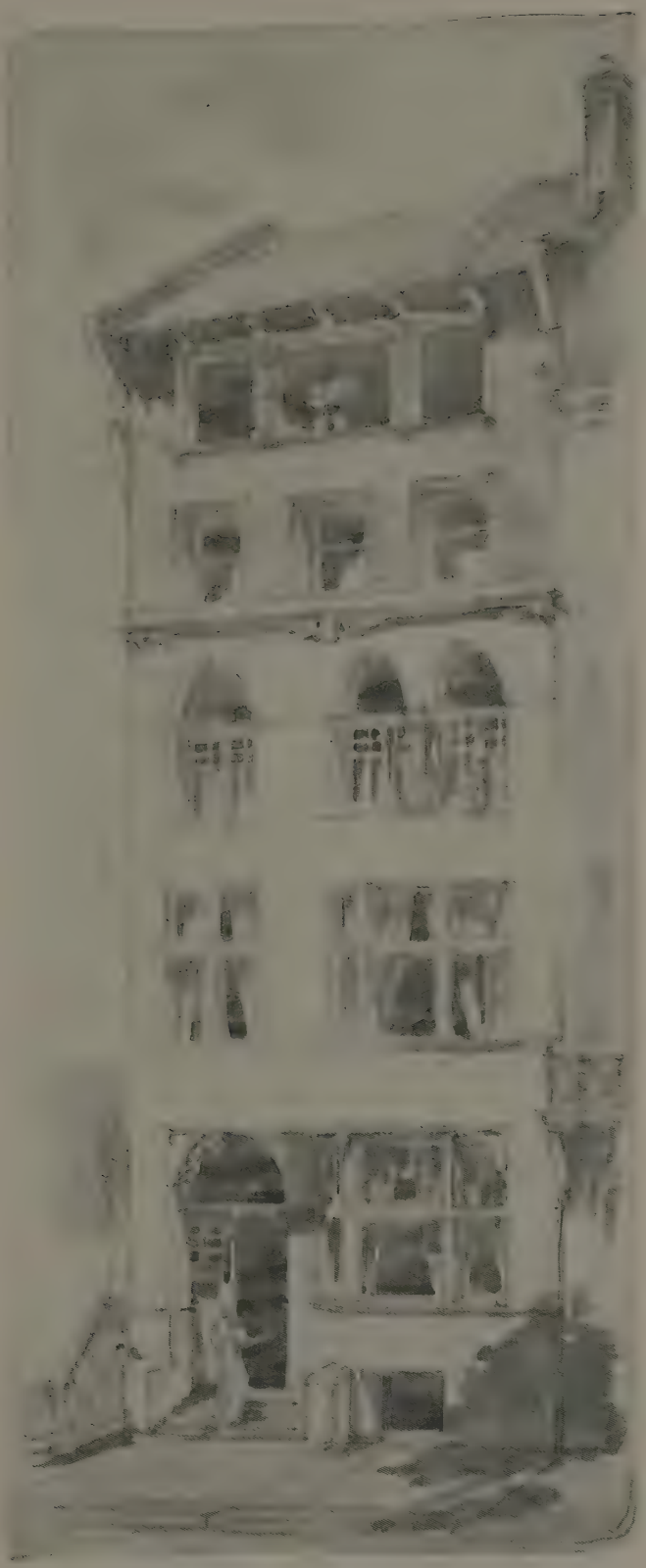
WILSON EYRE, JR., DES. ET DEL.



West Side.

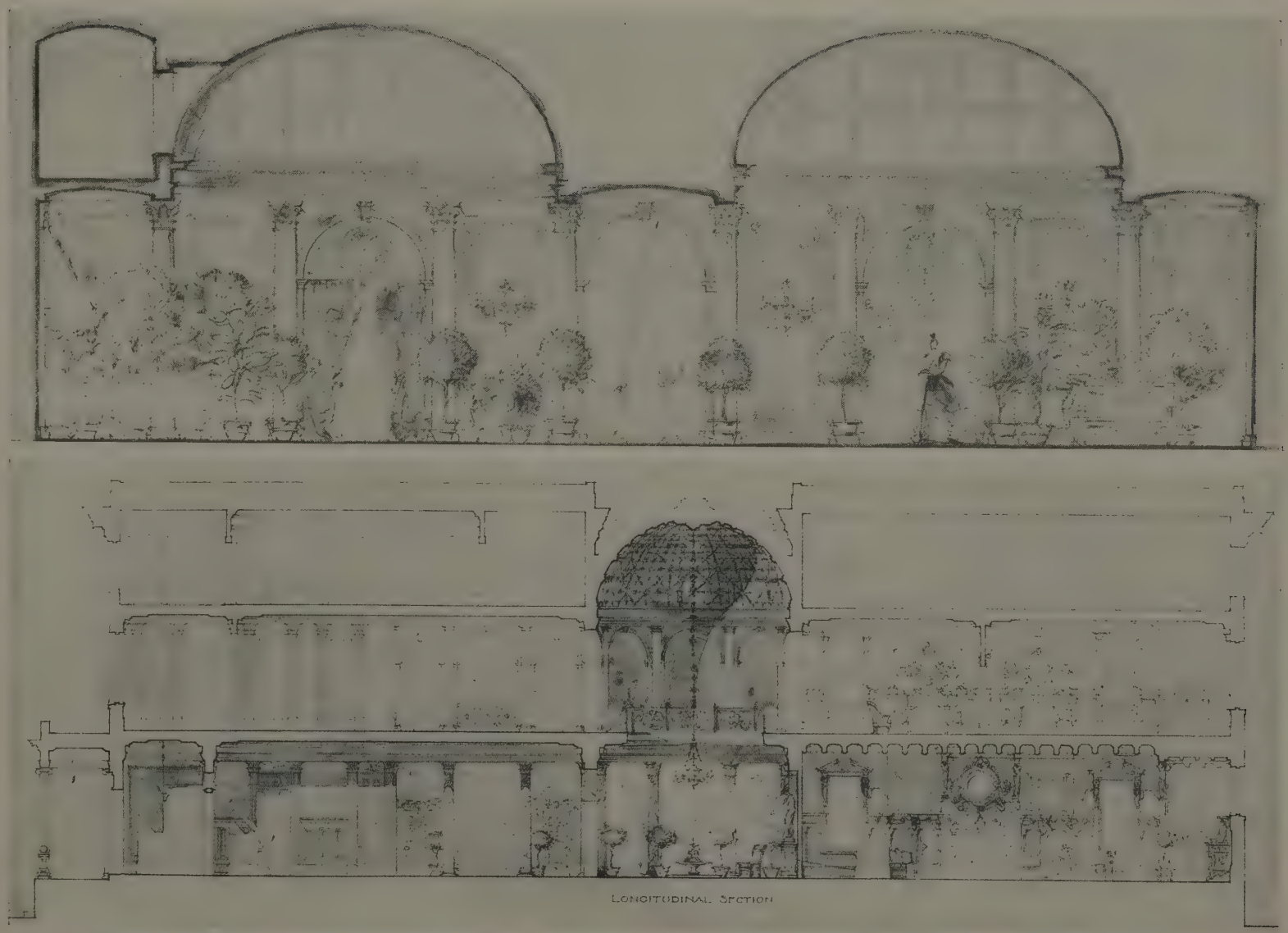
SKETCHES FOR A BAY WINDOW IN A CITY HOUSE

WILSON EYRE, JR. DES. ET DEL.

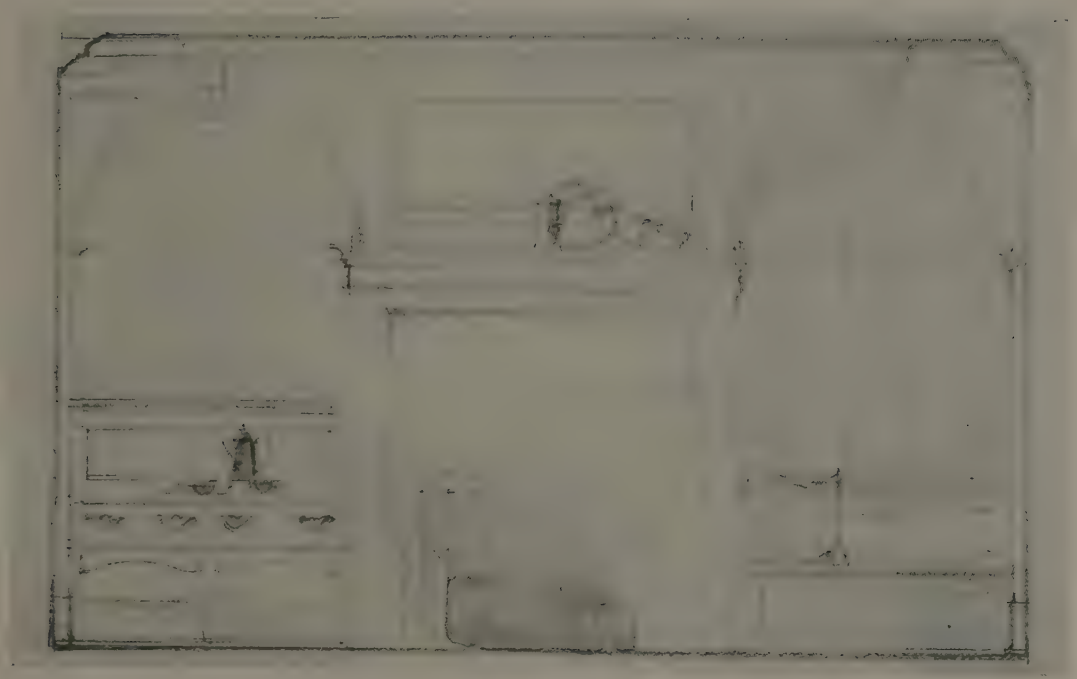


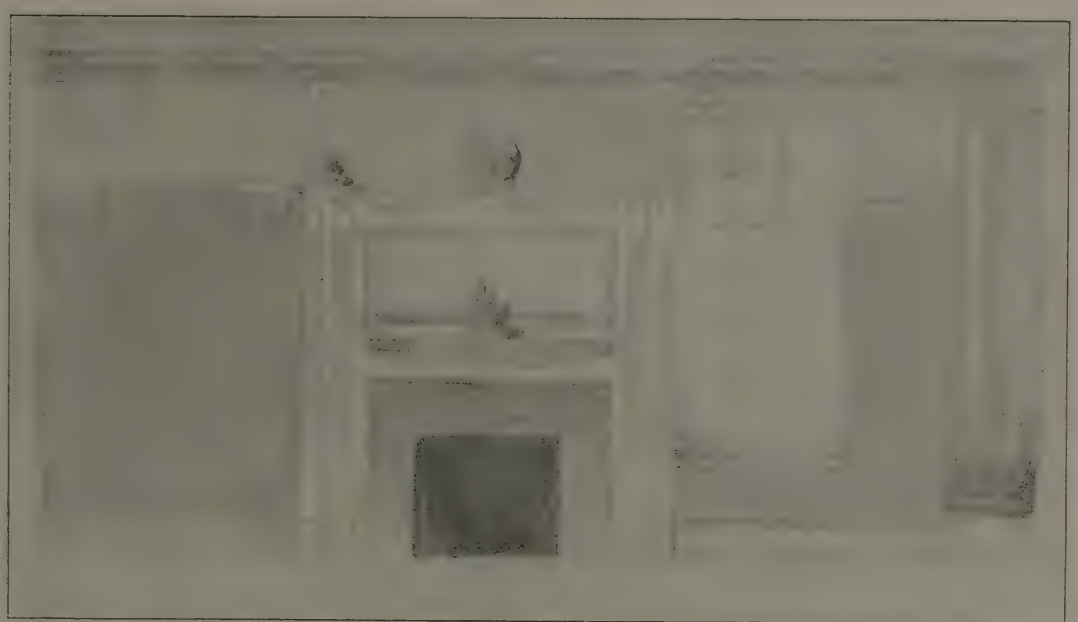
DESIGN FOR A CITY HOUSE

WILSON EYRE, JR., DES. ET DEL.



SECTIONS THROUGH PROPOSED DESIGN FOR AN ALTERATION AND ADDITION TO THE OLD WILSTACH MANSION, PHILADELPHIA





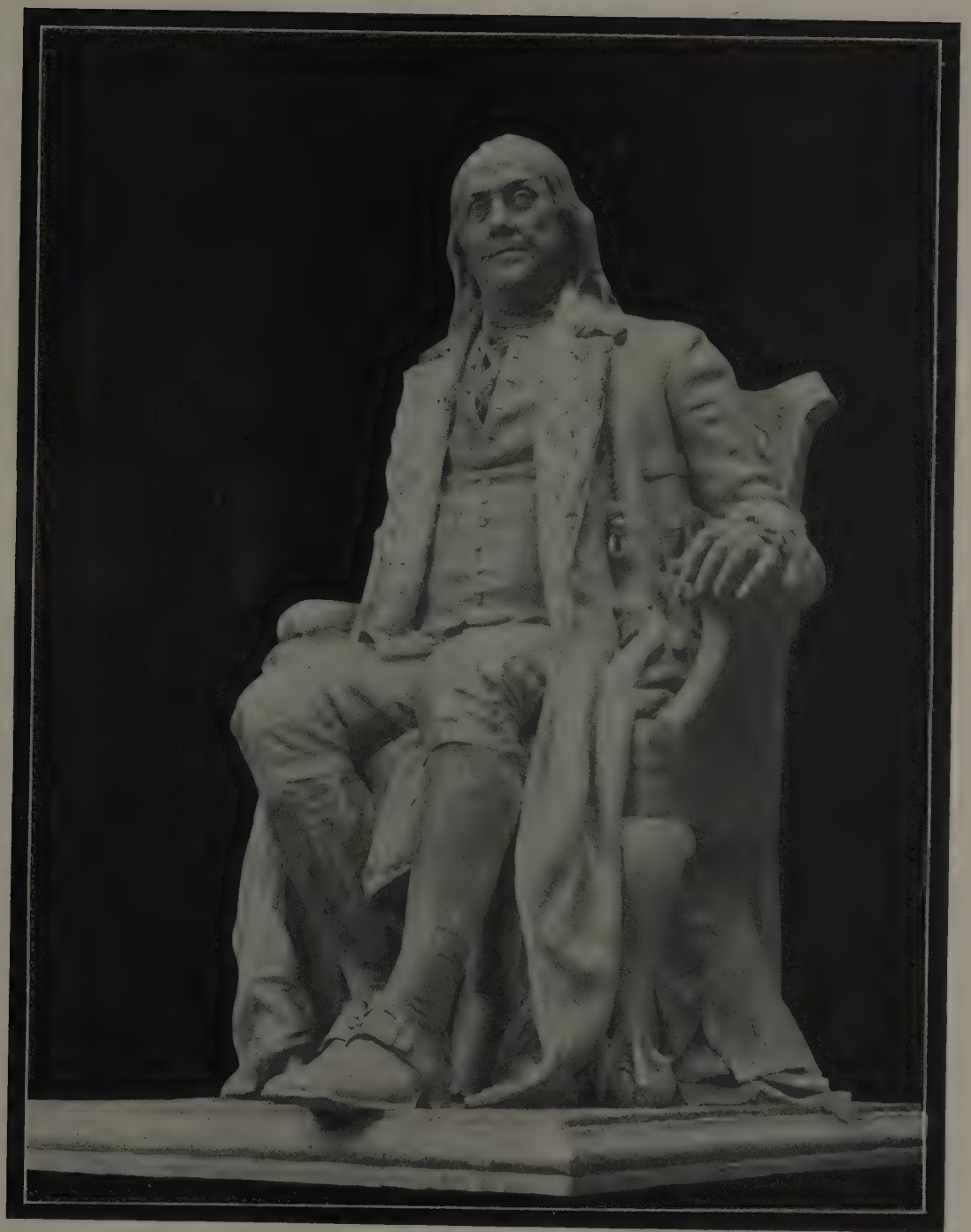
TWO INTERIOR DESIGNS

WILSON EYRE, JR.

freshness and variety. We have followed it through its earlier stages and its late, through its greater compositions and its details, through its failures and successes in reaching the ideal of architecture; but, no matter what its faults, it is never commonplace and tamely copying of other work, but it trusts in its instinctive inner guidance. Instinctive art is progressive; scientific art is decadent. That is the difference, and all praise be to the former.

This quality, it seems, will last throughout his work. What has been promises greater things in the future, but, after all, the future is unknown. The years must deal gently with his present buildings, mellowing and enriching them with age, but the things to come are hidden.

POSTER DESIGNS BY WILSON EYRE, JR.



BENJAMIN FRANKLIN

JOHN J. BOYLE, SCULPTOR

"PETER STUYVESANT"

EXCHANGE COURT BUILDING, BROADWAY, NEW YORK CITY

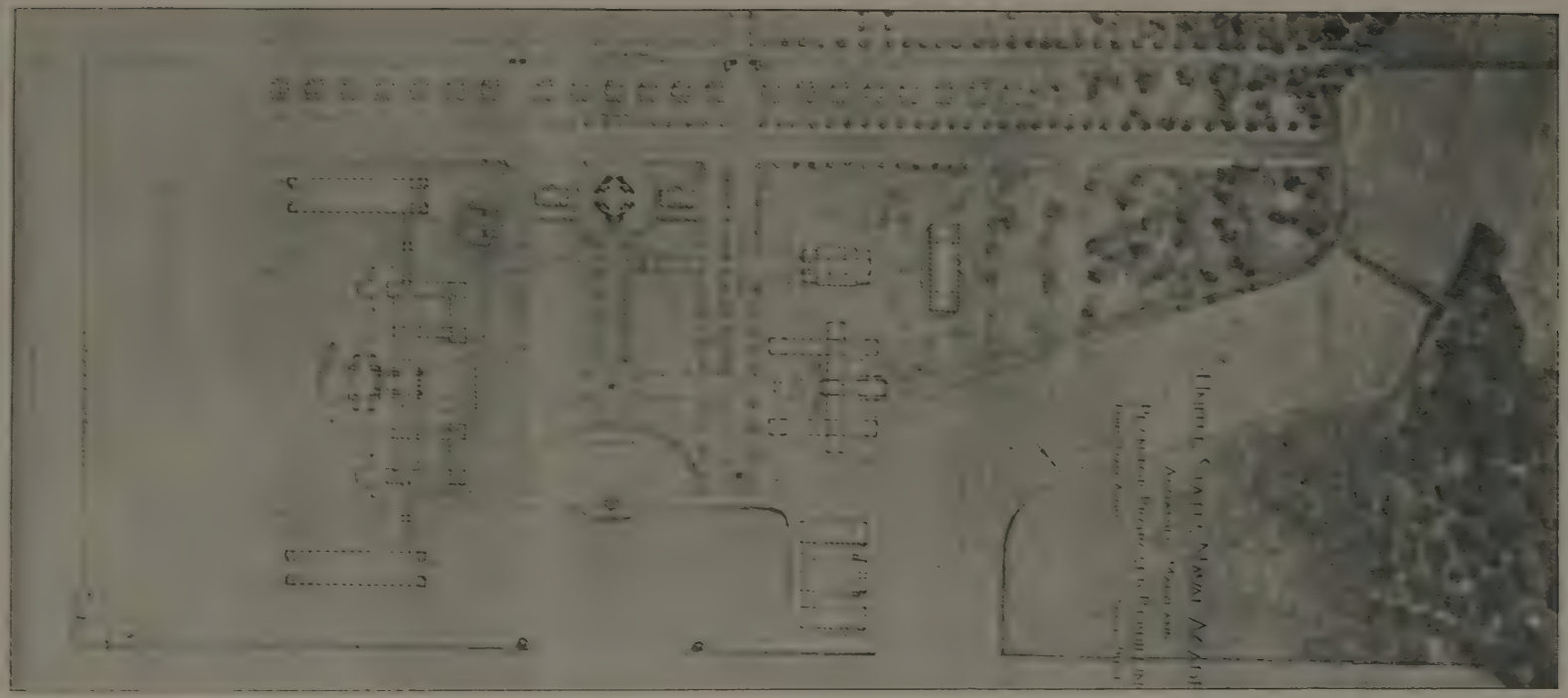
J. MASSEY RHIND, SC.

"HENRY HUDSON"
EXCHANGE COURT BUILDING, BROADWAY, NEW YORK CITY
J. MASSEY RHIND, SC.

DESIGNS FOR THE NEW U. S. NAVAL ACADEMY AT ANNAPOLIS, MD.

ERNEST FLAGG, ARCHITECT

One of the most notable plans of the year is by Mr. Ernest Flagg for the new United States Naval Academy at Annapolis, Md. We are aware of no more scientific, comprehensive, modern or businesslike scheme and we are gratified to find the Government availing itself of the private initiative made toward the construction of this group of buildings. The simplicity of the plan, the disposition of parts, and the balance of the whole are admirable, while the mechanical plant and the arrangement of the boat-house, with its marine railway, cross-overs, stalls for torpedo boats and launches, is a piece of modern planning in which engineering is subordinated to architecture, and if only for this reason is a step far in advance of the government standards of the past.



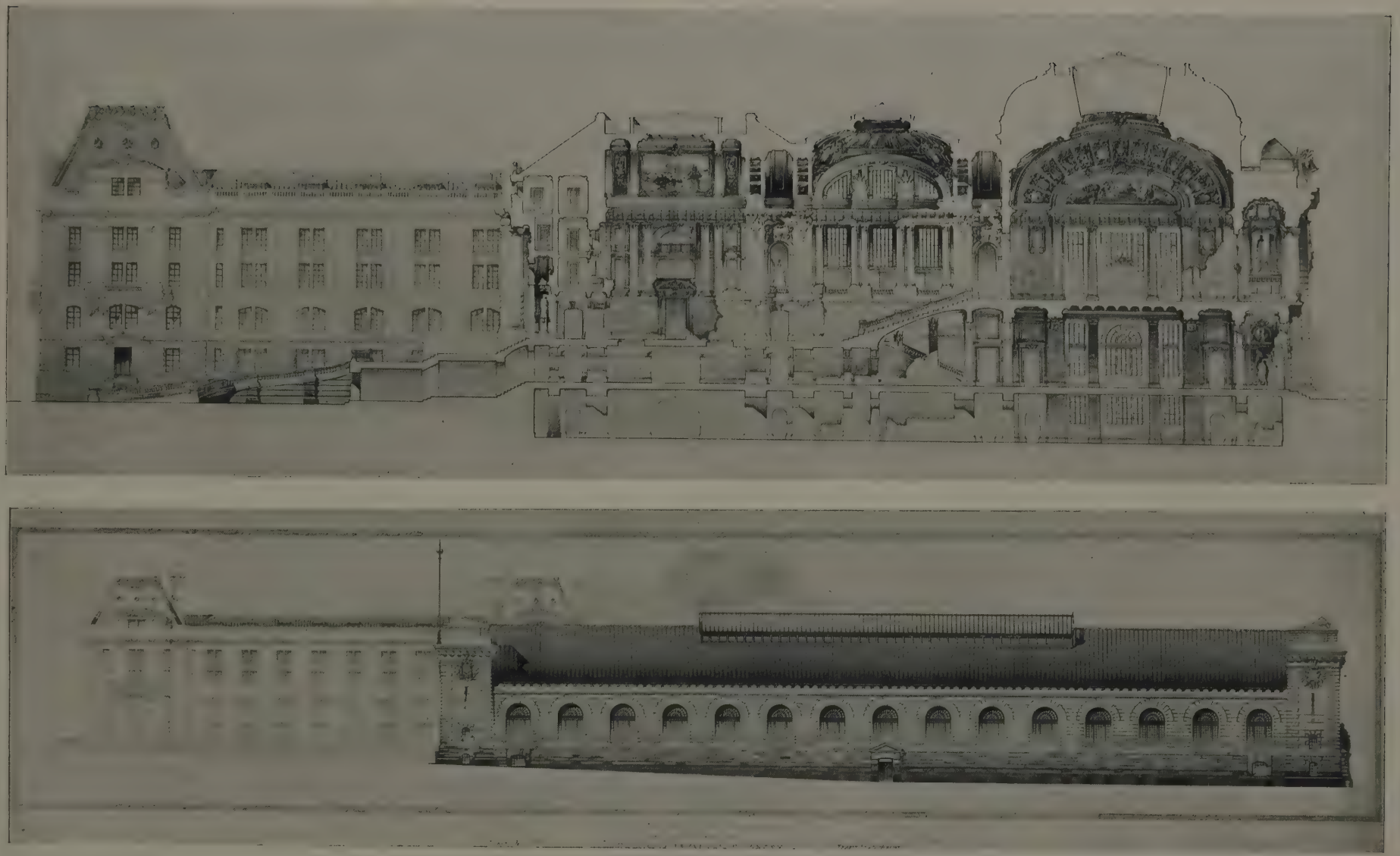
PLAN AND BIRD'S-EYE PERSPECTIVE OF THE NEW U. S. NAVAL ACADEMY AT ANNAPOLIS, MD.

ERNEST FLAGG ARCHITECT

BIRD'S-EYE PERSPECTIVE OF THE DESIGN FOR THE NEW

BUILDINGS OF THE NEW U. S. NAVAL ACADEMY AT ANNAPOLIS, MD.

ERNEST FLAGG ARCHITECT



ELEVATION OF DRILL HALL AND SECTION THROUGH CENTRE OF CADETS' QUARTERS' BUILDING, U. S. NAVAL ACADEMY, ANNAPOLIS, MD.

ERNEST FLAGG, ARCHITECT

U.S. NAVAL ACADEMY

ANNAPOLIS · MARYLAND

BOAT HOUSE

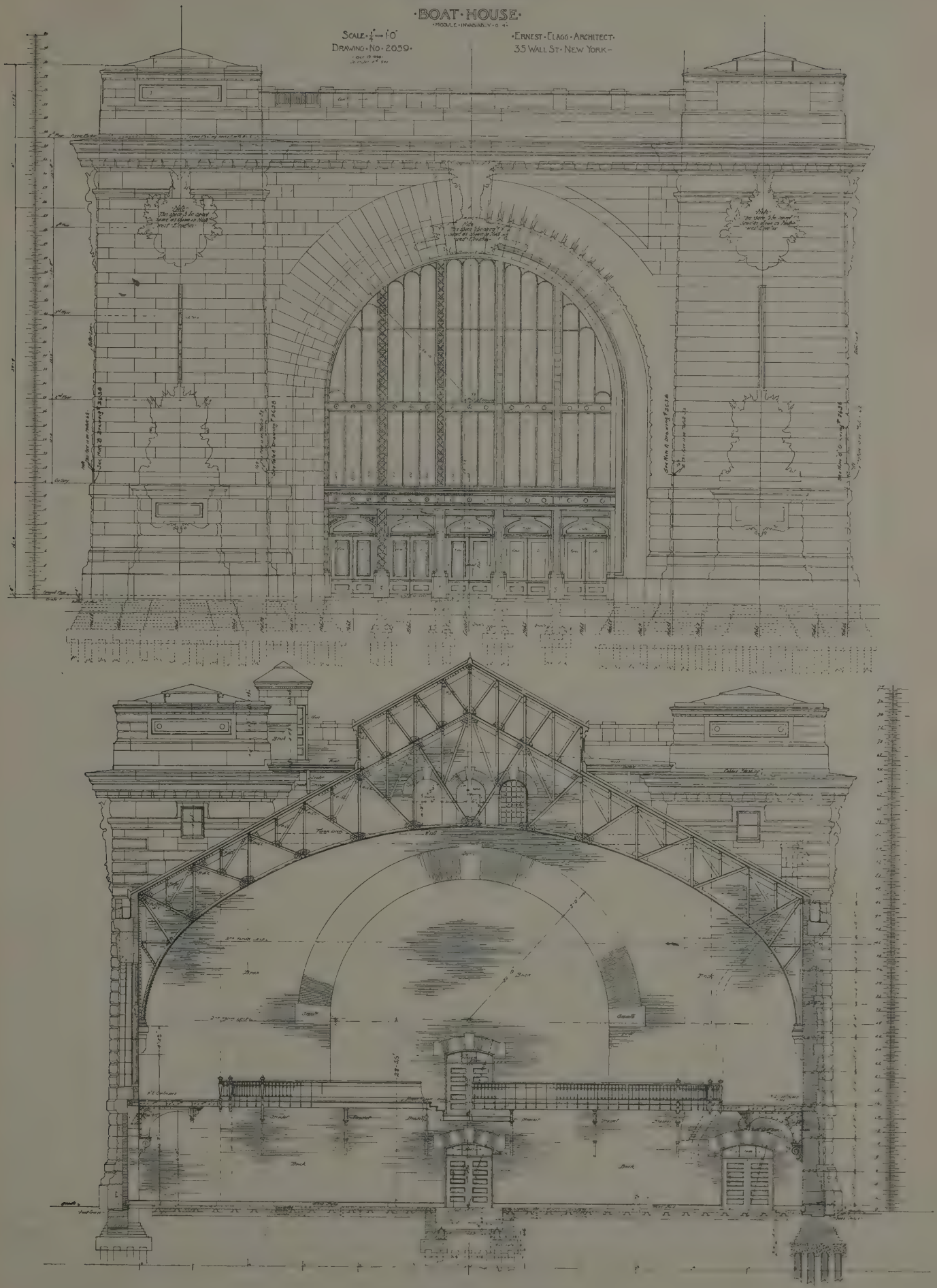
MODULE = INCH ASS'N. STD. 40

SCALE · ¼" = 1'-0"

DRAWING · NO · 2059 ·

ERNEST · FLAGG · ARCHITECT ·

35 WALL ST · NEW YORK –



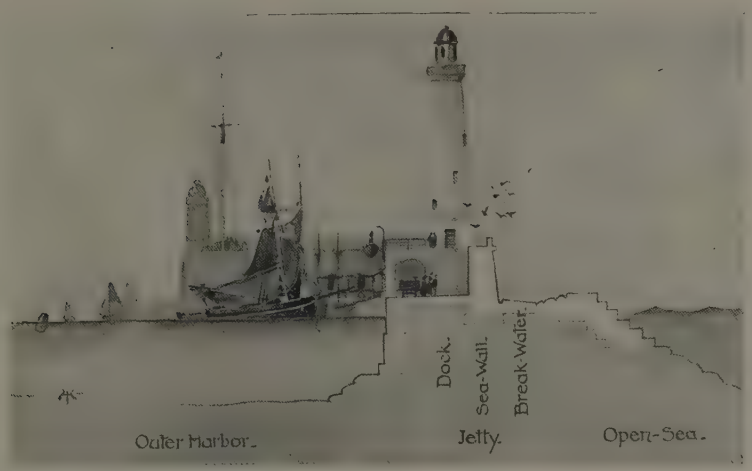
TRANSVERSE · SECTION · ON · LINE · A·B ·

SPANDREL OF "COURAGE"
SMITH MEMORIAL ARCH, PHILADELPHIA, PA.
J. MASSEY RHIND, SC.

SPANDREL OF "HEROISM"
SMITH MEMORIAL ARCH, PHILADELPHIA, PA.
J. MASSEY RHIND, SC.

INDIAN AND BUFFALO

H. K. BUSH-BROWN, SCULPTOR



"THE SCIENCE OF CITIES"

PART I

TRANSPORTATION ARCHITECTURE

Being the first of a series of papers, rewritten by Daniel M. Karcher, from the report of the Fourth Holder of the Travelling Scholarship in Architecture of the University of Pennsylvania.

BEFORE entering upon a discussion of transportation architecture, and the present relation of science to railway architecture, it is important to point out the causes which lead to these classifications, as well as to show conclusively that, in solving these problems, it is impossible to divorce science from architecture.

Terminals, way stations, freight depots and the like are united by rails and wires, and thus become an integral part of the railway system. Each architectural unit is made scientifically interdependent, but all combine to make a greater unit which embraces them all. Just as in feudal days the city gates were bound together by a city wall, and were thus made architecturally dependent upon each other, so all divisions of transportation architecture are united by their mutual needs.

By their great increase in speed and extent of the system, railways are constantly presenting new and varied problems to the architect for solution. It is only by studying these in the scientific light of the day that he can hope to keep pace with the advances of mechanical traction, and thus be able to provide for travel that now extends over the globe.

When transportation was in its earliest stages of development the factor of geographical advantages or disadvantages determined everything. Indeed, in the present day it is still an important factor, but it is by no means so necessary as it was formerly. Although Boston and Philadelphia each possess admirable natural harbors, the shipping trade of those towns is gradually being diverted to other ports, where deeper harbors and more modern facilities for transferring passengers and cargoes are provided. While geographical conditions offer superior advantages to transportation systems, and while industrial enterprises cluster where both conditions are supplied, the commercial supremacy of the modern city is more vitally dependent upon its transportation facilities. As instance of this truth, Chicago and St. Louis border upon important internal waterways and remain the natural railroad centres of the United States; New York, San Francisco and New Orleans, though situated at the natural doorways of commerce, would enjoy their commercial supremacy no longer if better facilities were offered in rival ports.

Just as shipping men are quick to avail themselves of better advantages in neighboring ports, so do the local railways adapt themselves to such changes and respond to the new demands thus made upon their resources. To demonstrate how little the actual centre of metropolitan life affects the location of a great terminus, one need only recall the present location of great transatlantic steamship docks in the slums of Hoboken, N. J. But the modern public, whose travelling is cosmopolitan, who "learn to travel" as well as "travel to learn," are beginning to de-

mand closer and better communication between transport systems of all kinds. Those shipping centres which offer a higher efficiency of service will gain a corresponding permanence as the transferring points in this cosmopolitan circulation. Rise and fall of tides, currents, exposure and general topography are, of course, determining features, but where land and water traffic are made dependent upon one another the accumulation of travellers will always be evident.

To accomplish this the engineer and the architect must be intimately associated in the work. Each have their individual powers, but neither can perform the task alone. Even though the engineers of Boston in the construction of the new South Central Railroad Station achieved what is creditable from their standpoint, from the architectural point of view the results are worthless. The utopian end of both these professions will only be realized when concerted action has been made the requirement in all such projects. Greed and self-pride should not deter us from viewing the matter in its sociological light. The vital consideration should be, is the present course of action most beneficial to the community at large? It is in such a light that we shall endeavor to consider the subject of transportation ; we shall seek to determine what its present needs are, and what will best suit those needs.

RAILWAY STATIONS

The problem to be solved is facility of circulation, and an arrangement of the two tendencies concentration and distribution. These two tendencies are at present working side by side, and must be brought into some relation before the city can assume a unified nature. In the underground system of Boston, and in the overhead urban system of New York, we have illustrated the extensive distribution of stations, which in Paris has reached its highest development in making frequent corner shops the station of an underground system. Of course, our own trolley system is, and the perfected auto-vehicle soon will be, a commonplace example of the tendency of distribution, but the underground and overhead railways, by removing the tracks from the street surface, have reached a higher stage of progress. On the other hand is the tendency of concentration, illustrated by the centering of all suburban and continental railroads in one large depot. When one considers the vast scope of all these systems, the space covered by the concentrated railroads, the immense population carried by both systems, and the successful placing of stations where distribution is necessary, the exigencies of present-day life can in a way be appreciated.

But with all this an obligation is placed upon the railroads to accommodate such travel with perfect circulation. There must be no congestion of passengers at the distributed stations, and there must be no inconvenience to continental passengers on account of suburban travel.

Where continental and urban systems are all concentrated, as in the new Dresden Station, the problem has been made even more complex, and has been solved by placing the urban underground, and the interstate or continental tracks overhead. Thus the extent of travel appears even more stupendous when we take into consideration an elevated system exemplifying the tendency of concentration, a surface system (street cars, etc.), the tendency of distribution, and an underground system, again illustrating the principle of concentration as applied to suburban travel.

To be a pessimist in modern days is to be antiquated and absurdly old-fashioned. Our ancestors were contented to jog along on terra firma in "a one-hoss chaise" or some conveyance which, if it even rebelled at all, would not be apt to give the rider much inconvenience in falling. To-day, we have left these fundamental problems of one dimension, have even passed those of the second and third, and, if such a thing is possible, have accomplished the task of mastering the fourth dimension of travel. In what other terms can we express it, when travel is going on upon the surface ; trains are burrowing their way through dark underground passages, with probably another underground system above or beneath them ; elevated roads are stretching out like good-natured octupi to grasp every town and city of the nation ; and, floor upon floor, lofty office buildings are providing twenty or thirty working planes above the surface of the ground? Travel, like everything else of the modern day, has entered the age "without fear and without reproach ;" we are safer to-day in the subterranean mole-hills of the underground railway, or, as the country boy dreamt, sliding down the banisters of a sky-scraper and going up again in the elevator, than our ancestors were in the historic "one-hoss chaise."

The brick gateway that spans the canal at Sneek, in Holland, is of ample size and height to accommodate all the canal-boat travel that passes beneath it. It is symbolistic, but not of material advantage or use in the traffic. Its meagre dimensions signify no more than its needs. Comparing this with the pillars at the port of Bordeaux, we instinctively feel the change of atmosphere, the change of transportation facilities from canal boat to sailing vessel. But the sailing vessel and the symbolistic pillars of Bor-

deaux are not in the van of progress. Instead of a schooner sailing but three or four knots an hour, we are dealing with floating cities that cross the ocean in five days. How do we of the present day suit ourselves to such travel? Considering this traffic from a sociological standpoint, how near are the municipalities to the ideals? We have not followed the very commendable tendency of the Dutch canal arch or the French pillars; we are, if anything, *behind* the possibilities and opportunities that are at our doors.

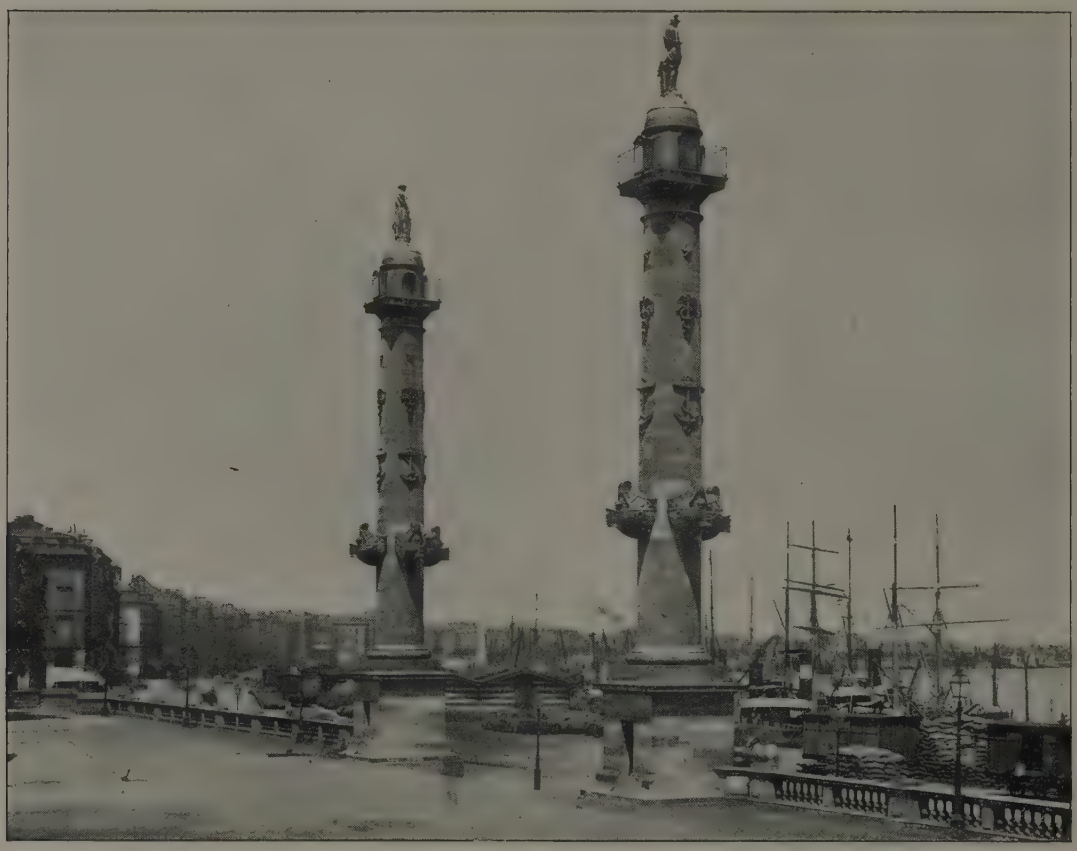
front, where two surfaces are utilized for traffic. The needs of commerce and the railroad facilities are carried on along the shore, while a higher terrace is used for the broad boulevard. In the illustration, the steamers and vessels of all kinds unload their cargoes and passengers on a plane which would correspond to the present level of the streets along the river front—usually a decline from other street levels. On this plane are laid the railroad tracks needed for transfer of the vessel's goods or passengers; with these tracks

WATER GATE, ENTRANCE TO THE CANAL AT SNEEK, HOLLAND

Instead of alighting from a railway train in the city of New York, travelling from the terminal through the worst part of the town, crossing the river in a musty ferryboat, and rumbling over an ill-paved slum section of Hoboken to the Transatlantic Steamship piers, is there not some "American" way of being transferred from point to point, or of bringing down the distance between steamship and train to terms of linear feet in place of city blocks? The plan shown on page 201 should effectually solve the problem. It is the development of the plan of the city's water

the underground railway system connects. On the higher plane, forming an objective point at the end of the city street, stands the impressive customs building, and towering above it are American office buildings, without light wells, but constructed in long towering strips so as to bring about thorough ventilation in the buildings themselves and across the city as well. These, then, replace the monumental pillars of Marseilles but beside their symbolistic position are materially useful—representing the true activity of American commercial life.

It is particularly important that the railroad station have in its construction some such significance. Just as the lofty building suggests "business, multiplied by so many stories," so the railroad station should carry the thought of an official municipal entrance to the mind of the traveller or resident. Many American terminals fail in this particular. The depot has replaced the gate of the feudal walled city and the triumphal arch. For this reason it should be placed at a focal point, where, if possible, a number of streets converge. The stranger glancing down



HARBOR ENTRANCE OF THE CITY OF BORDEAUX, FRANCE

any of these radial streets should be able to see it in the distance and by its general character be convinced that it is his objective point.

The modern train-shed, with acres under glass, makes such an ideal all the more possible.

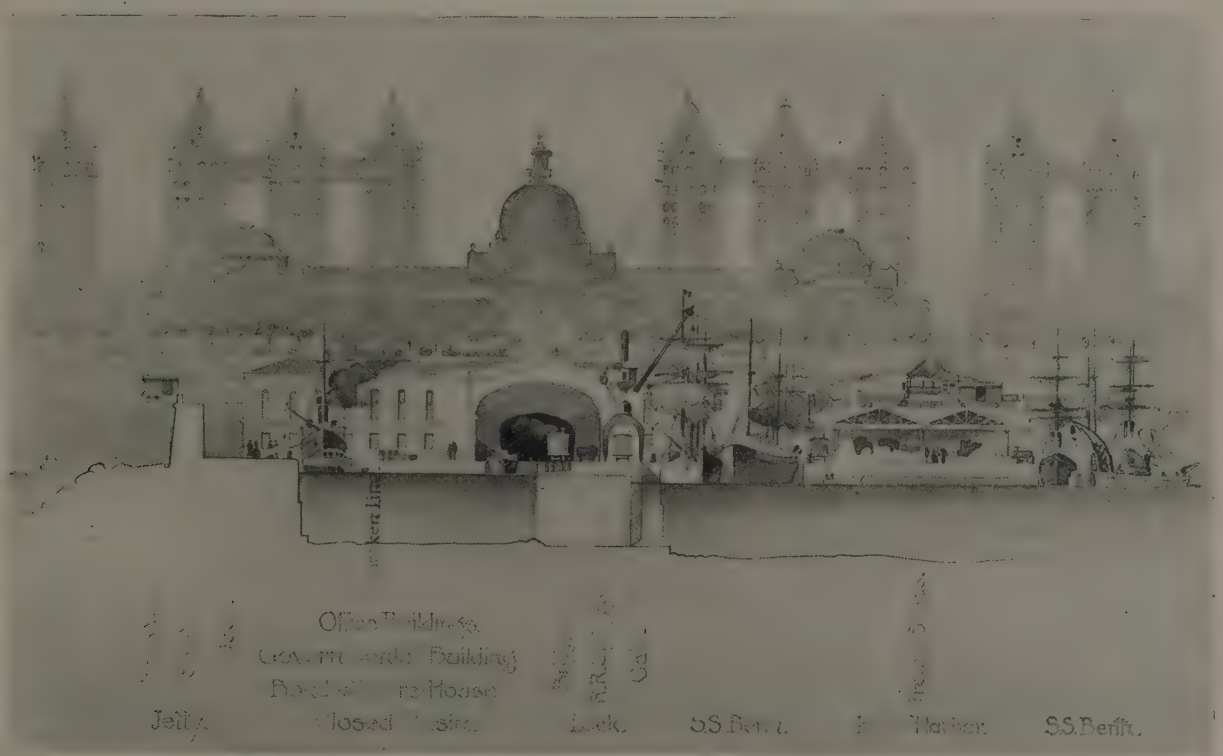
The new station at Frankfort-on-the-Main was considered, at the time of its construction, the best railway terminal in Europe. Although larger terminals existed in other cities and some were planned to handle a greater volume of traffic with equal ease, in no case was unity of architectural design preserved and so well merged into the railway system itself.

The accompanying illustrations demonstrate the plan, purpose and general disposition of several of its departments. One is struck with the frankness and simplicity of the entire design, and we further note that the central feature of the bold arch seems to form the modern city portal through which traffic has a grand clear sweep. Notwithstanding these architectural advantages, perhaps surpassed by no other design, the fact that the station is planned for a surface railway condemns it as a model terminal. With its high span, the façade fulfils the requirements spoken of above, by impressing the observer that the building before him is the city's gateway. Being light by night or day, this immense arch draws the eye toward it.

The necessity for easy circulation is not very successfully met by American terminals. Continual arrivals and departures must be accommodated, and each be kept to itself. Arguing from the simple tendencies of every-day life, the difficulty may be solved by requiring the traffic

to be divided to the right and left, no matter how large or small it may be. Especially is this needed in busy American life. Even abroad, where the business man, with all the rest, calmly saunters along the street, such a method is carried out. In America, where the saunterer is the exception to the rule, it is even more necessary. All the advanced continental terminals have it well understood where incoming passengers are to arrive and where outgoing passengers are to depart, and it is always the same simple rule.

To bring this about, the railroad company should be compelled to donate surrounding por-



SUGGESTION FOR THE WATER-FRONT OF AN AMERICAN CITY

tions of ground to the city in return for the privilege to bridge cross-streets. This is assuredly no more than the taxpayer has a right to expect and demand. The modern railroad makes comparatively few concessions, but obtains its privileges through the city's representatives, not through the taxpayer. If such portions of land could be obtained, they might be devoted to courts that would surround the station and offer space for the accommodation of congested traffic. Arrangements could be made by which a driveway would circle these courts on each side of the station, and thus cabs would be ready to receive the arriving or departing travellers.

The Grand Central Passenger Station is no novelty; it probably represents one of the first steps made toward concentration. Depots of this class include many whose tracks are still on the surface. At Dresden, as already stated, an ideal arrangement is present in the use of both elevated and depressed tracks, thus allowing the surface travel to be independent and unhampered by outside railway traffic. To bring such surface travel directly in contact with train service, in many instances carriage-ways, having access to the street, are carried either up or down to reach the level upon which trains enter the terminal. This eliminates the inconvenience which is now present of making all passengers use the stairs or elevator of the station.

The latest development is reached in a combination station, such as the Boston South Central. Here the trolley system which covers the city and gathers in its passengers from many points continues its tracks, in a loop, through the railroad station; thus enabling the traveller to leave the car under the same cover his train departs from. Local street transit and railroad travel have in this way been brought under one roof. This is the solution of the problem we started with. The tendency of concentration has

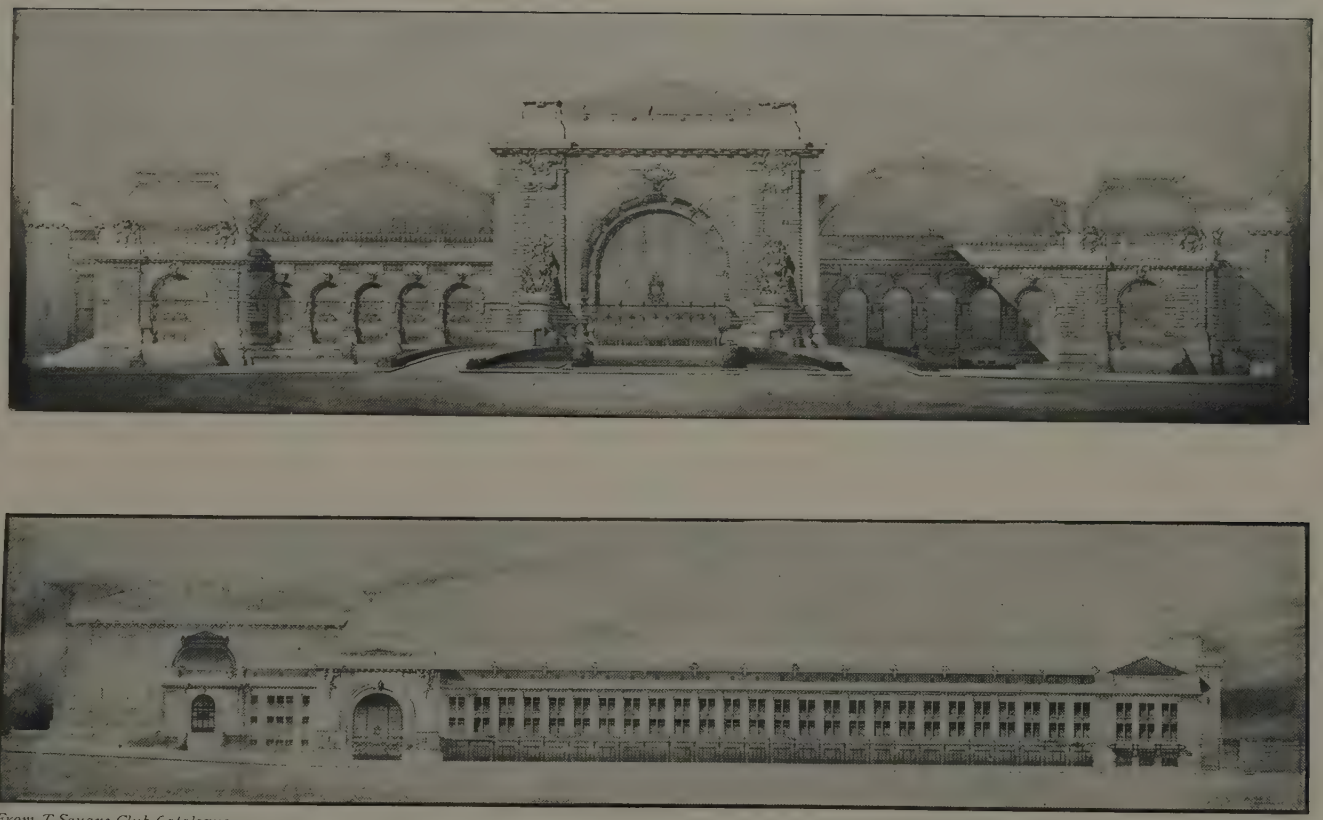
been considered in the centralized station; the tendency toward distribution has been answered in the system which has collected from different sources and united in the combination depot. Such combinations have led ultimately to more comprehensive railroad architecture. In continental centres one may observe depots placed upon commanding sites with auxiliary buildings grouped around them. The latter are used for administrative purposes, while the grounds surrounding them are useful as means of egress and access. Such a grouping of railroad buildings is an excellent move. A station that possesses a terminal hotel, shops and department buildings is a utilitarian perfection of arrangement that may go far toward enhancing the city's beauty and realizes one of the highest ideals of sociology.

But the United States, ever in the van of progress, has still another element to add to the problem. With the vast amount of office work

and clerkly needs, the lofty building is constructed as the head house of the terminal. To use this high structure—so necessary to American demands—and still retain the characteristic appearance of a railroad terminal is a problem still unsolved in practical architecture, but there

THE NEW STATION AT COLOGNE, GERMANY

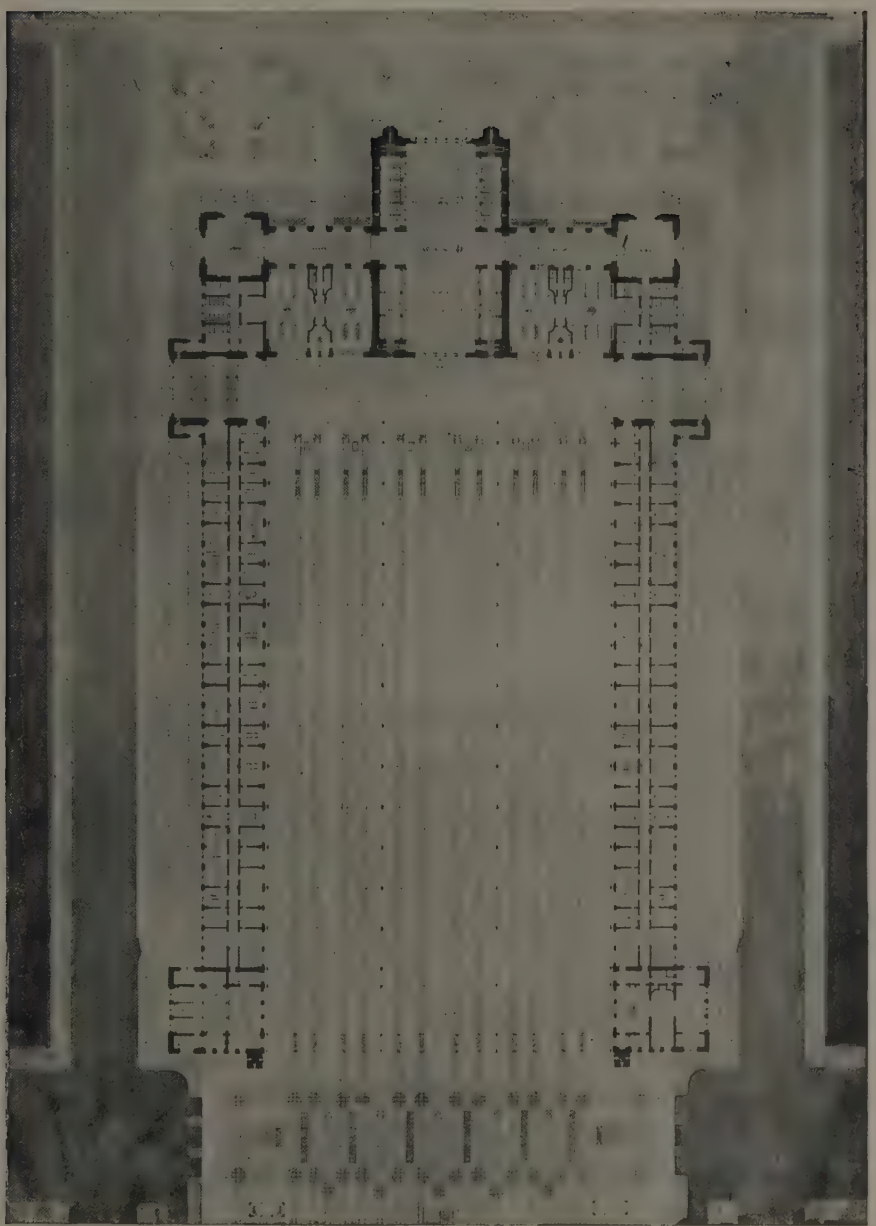
THE NEW RAILWAY STATION, COLOGNE, GERMANY



From T-Square Club Catalogue

DESIGN FOR A TERMINAL RAILWAY STATION

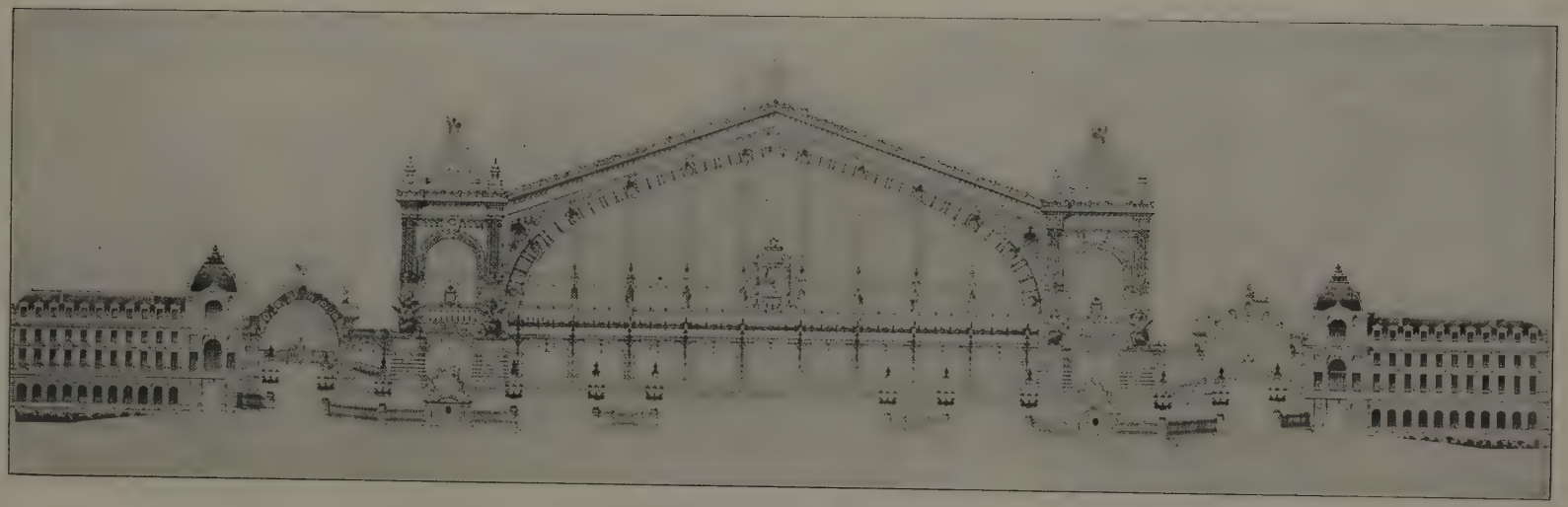
DESIGNED BY DONN BARBER



From T-Square Club Catalogue

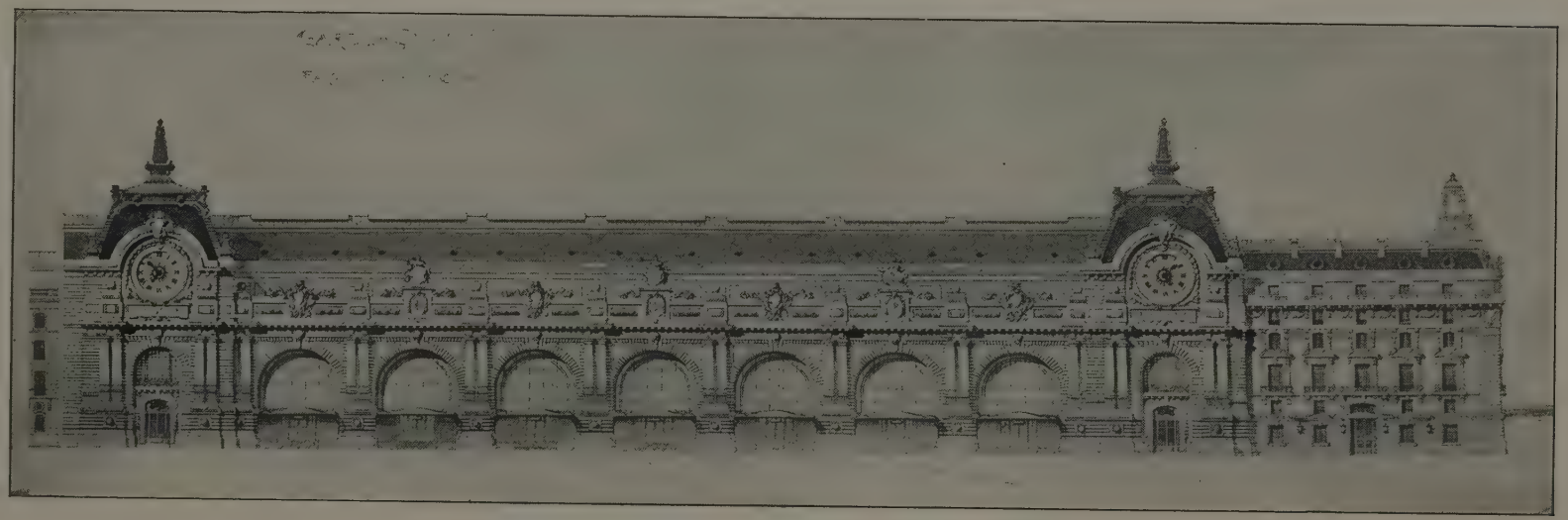
PLAN OF A TERMINAL RAILWAY STATION

DESIGNED BY DONN BARBER



A MODERN RAILWAY TERMINAL

ECOLE DES BEAUX-ARTS PROBLEM

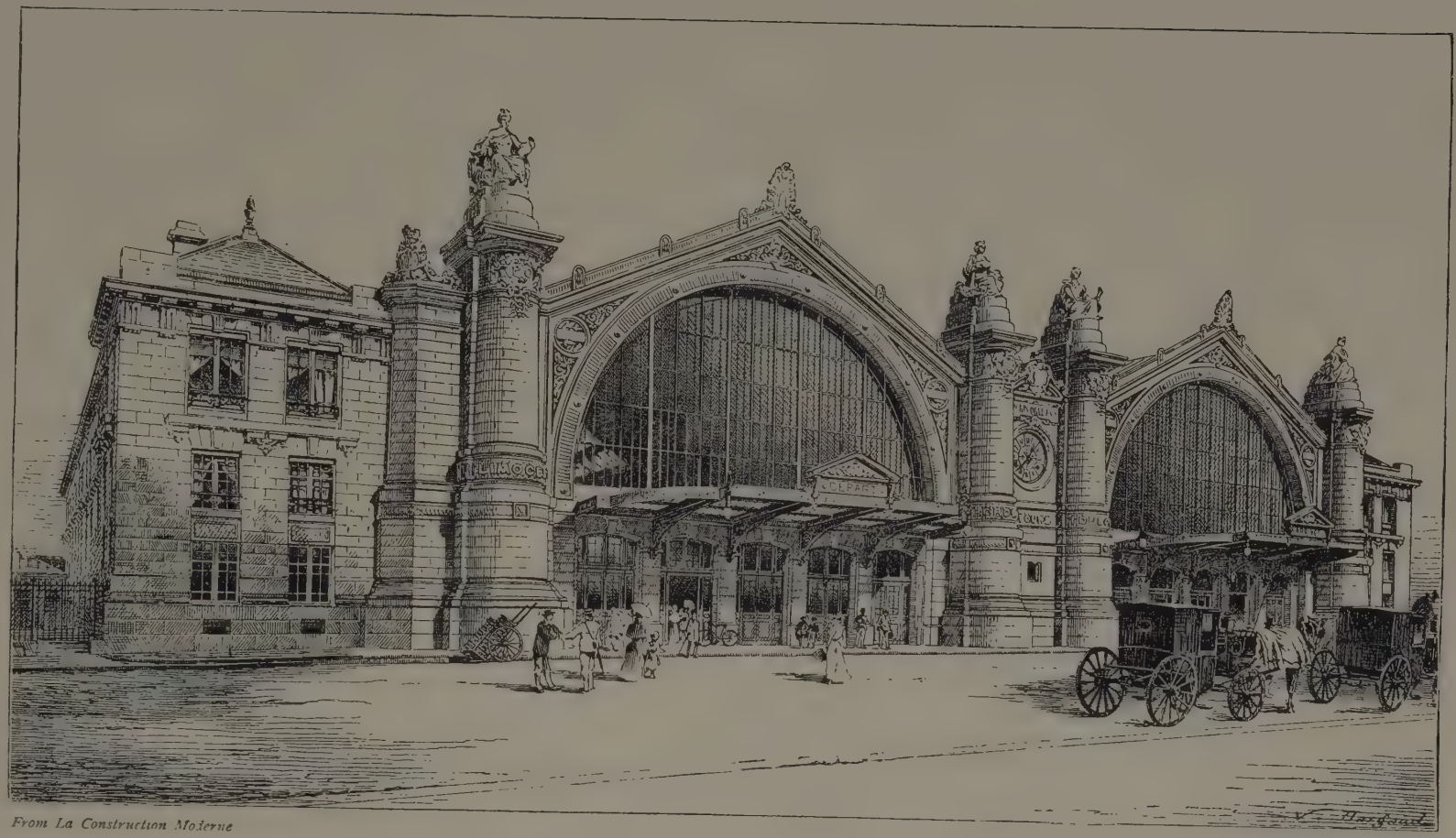


THE NEW ORLEANS RAILWAY STATION, PARIS

M. VICTOR LALOUX, ARCHITECT

A PARISIAN RAILWAY STATION

RAILWAY STATION FORMING AN OFFICIAL ENTRANCE TO THE CITY OF GENOA



From La Construction Moderne

NEW RAILWAY STATION, TOURS, FRANCE

M. LALOUX, ARCHITECT

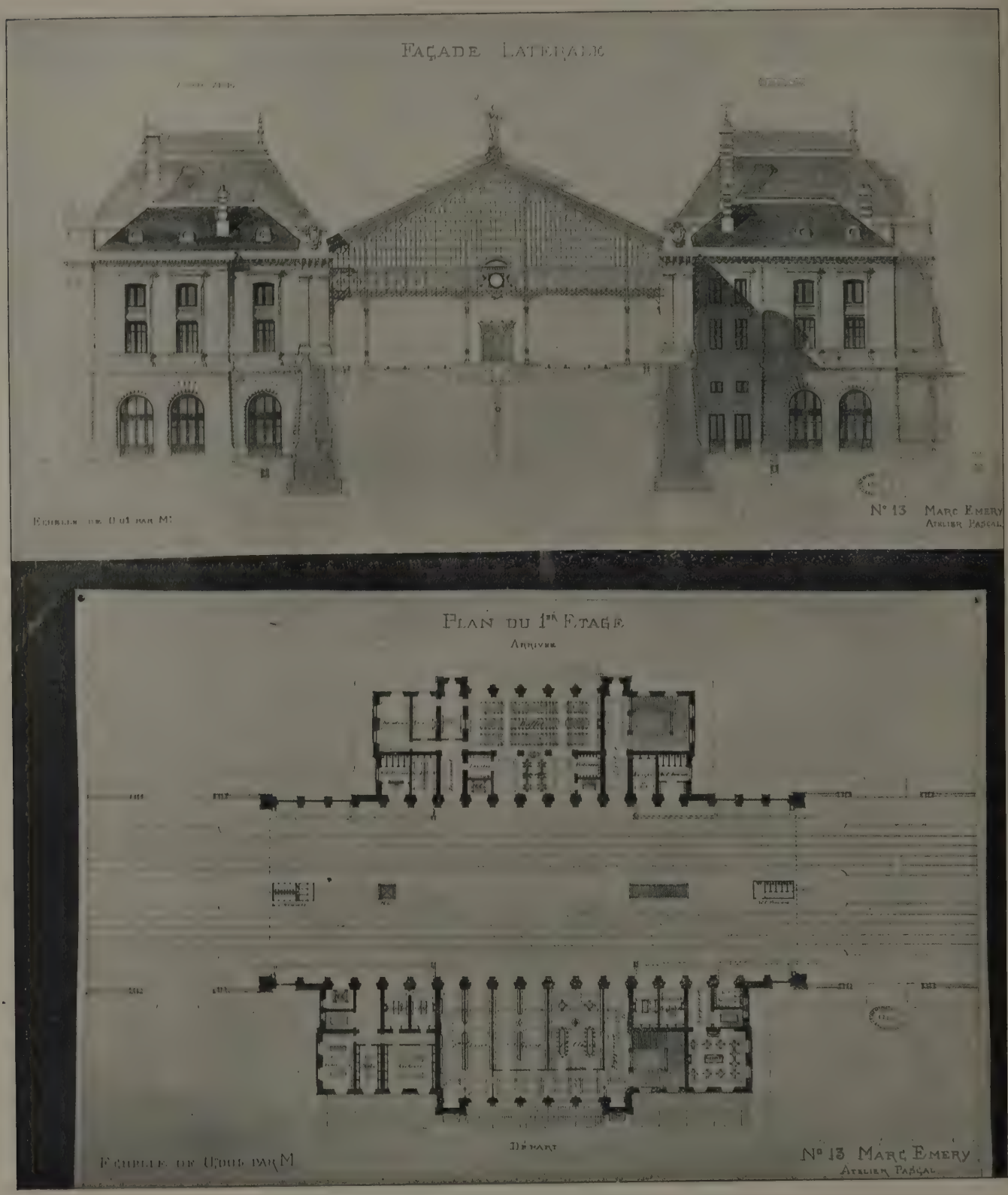
BOSTON SUBWAY STATIONS

CHAS. BRIGAM, ARCHITECT

From the American Architect

DEPOT AT SEATTLE, WASHINGTON

CASS GILBERT, ARCHITECT



DESIGN FOR AN ELEVATED RAILWAY STATION

BY M. MARC EMERY

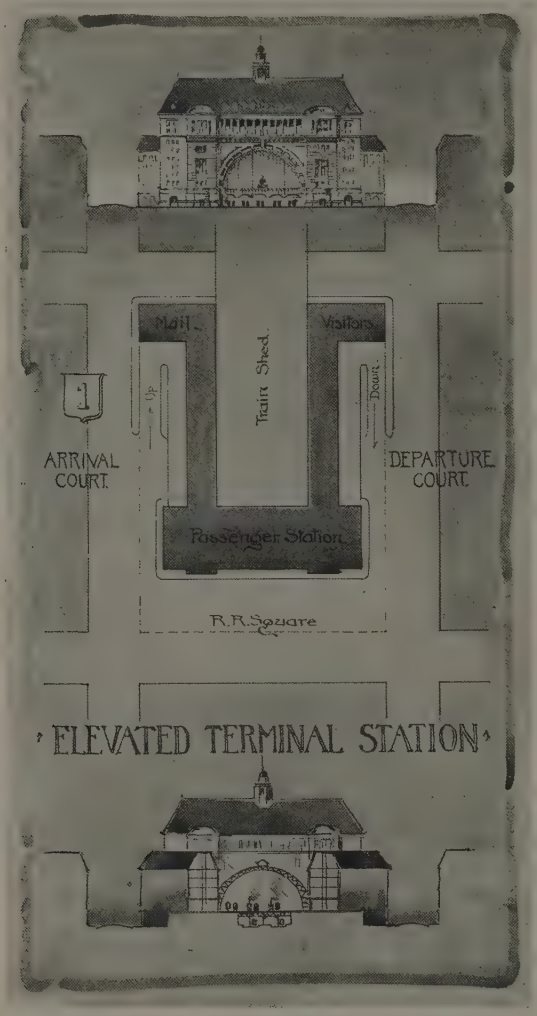
INTERIOR OF THE TRAIN SHEDS OF THE FRANKFORT RAILWAY STATION: ENTIRELY OF METAL AND GLASS

THE NEW SOUTHERN CENTRAL TERMINAL STATION, BOSTON

SHEPLEY, RUTAN & COOLIDGE, ARCHITECTS

is no reason why all the other ideas may not be combined. If the lofty building can be used with continental improvements such as are realized at Frankfort-on-Main and at Dresden, a railroad terminal will be constructed whose concentration and utility will be unmatched.

The matter of track plan and arrangement of train floor has been given much consideration abroad. The short cars used enable the



railroads to use turn-tables and cross overs for switching purposes in a way which we can hardly employ with our long coaches. There, it is possible to switch the small compartment cars with great rapidity and a whole train may be turned inside the depot—on the train floor or carried down to another floor by elevator.

The hydraulic equipment which is used in the Gare St. Lazare, in Paris, is worthy of study. Indeed, it requires some study before such a clever plan can be understood. To judge by appearances, the track is too close to the station platform to allow an engine to turn entirely around, but it is accomplished. The track upon which the engine stands after it has entered the station is part of a turn-table which extends beneath the station platform. By hydraulic pressure, but apparently by touching a button, the entire turn-table is moved from the platform and thus sufficient room is obtained to turn the engine or pass it to another track. Time is saved and time is continually being saved by such improvements. Mark Twain's remark that in one European country "he travelled a short distance by rail, thereby losing much time," will not remain true long if our foreign friends are so active in improvements as at present.

Even the minor improvements distributed throughout a great "Railroad Station Group" are characteristic, and, if carefully considered, will add much to the comfort and convenience of the public. The time will come when, just as the many-storied office building represents concentrated financial or commercial interests, so the grouped or lofty terminal building will represent the railroad among the many municipal units. Concentration is now the spirit of the age. When trades first began, the store in the little provincial town was the market place for everything purchasable. With the growth of the town, each trade and each industry separated itself from those to which it had been tied and worked independently. The town is now a municipality, and the same principles of concentration and distribution have been working out the development of trusts and department stores. There now stands out a city, called a unit, but made up of many other diverse units. The Railway Station will stand out as the representative of one of those units before the people when it has placed itself in the right light before the people. To obtain the public regard, more attention must be given to the accommodation of traffic, the more effectual spacing, the careful arrangement of train-floors to suit different systems, and also to the æsthetic significance and appearance of the building. The people must realize that the railway system is an artery of the municipality to which they belong as another part, and, though we would not counsel municipal ownership or any socialistic scheme, the relation of the Railroad to the rights of the public by railroad bridges, viaducts and subways is an important consideration, but that must be what Kipling and many others have called "another story."

MAIN BUILDING, U. S. IMMIGRANT STATION, ELLIS ISLAND, NEW YORK HARBOR.
BORING & TILTON, ARCHITECTS.

U. S. IMMIGRATION STATION, NEW YORK

BORING & TILTON, ARCHITECTS

As this building nears completion it furnishes an object lesson in the advancement of government architecture. It represents one of the few buildings erected by private architects from a successful competitive design. We regret that we are unable to present the plan of the entire island, showing the admirable lay-out of the various buildings, the ferry-slips, power-house and isolated detention station, but hope at a future time to treat the subject more fully.

From the Inland Architect

A MONUMENTAL OFFICE BUILDING—THE PABST BUILDING, MILWAUKEE

S. S. BEMAN, ARCHITECT

A STRAIGHTFORWARD DESIGN FOR AN OFFICE BUILDING

LOUIS H. SULLIVAN AND LYNDON P. SMITH, ASSOCIATED ARCHITECTS

CONDICT BUILDING
NEW YORK

PRESS COMMENTS

"This building is the nearest approach yet made in New York to solving the problem of the sky-scraper."—"The Sky-scraper up to Date." MONTGOMERY SCHUYLER, *Architectural Record*, March 31, 1899.

"This is the architectural treatment of the future metal building of our cities in the form which it must pass through if it is to reach any serious architectural success."—"Good Things in Modern Architecture."—RUSSELL STURGIS, *Architectural Record*, September 30, 1898.

"It affords a very original and a very expressive solution of the problem of the sky-scraper."—*N. Y. Real Estate Record and Guide*, October 15, 1898.

"It is one of the most successful buildings in the city."—*N. Y. Times*, January 8, 1899.

"One of the most interesting buildings in the city is the building on the north side of Bleecker Street, opposite Crosby Street."—*N. Y. Evening Post*, September 24, 1898.

Arthur Spayd Brooke

Born, August 21, 1876
Died, January 22, 1900

From the "Class Poem of '97," written and illustrated by Arthur Spayd Brooke

"Other men will take our places, do the things that we have done,
Overmatch our little prowess, wear the honors we have won,
For our little life has passed like fairy spell.
Ever, ever are we parted,
And we leave thee heavy-hearted;
With one glance intense and longing, bid the old sweet life farewell."

THE world will never hear now of Arthur Spayd Brooke. Had he lived, those of us who knew and loved him believe it would have been otherwise. There was in him such a happy mingling of rare mental gifts with nobility, manliness and sensitiveness to beauty that we are justified in this friendly faith. It befell, however, as often happens, that his efforts were not to ripen into the fullest achievement, as the world understands these matters.

A life which covers at the most something less than twenty-five years must of necessity be significant of promise, rather than fulfilment, and its interests and successes outside of home are centered in the life of school and college. At least it was so with him, and the most valuable record of him must come chiefly from the memories of classmates and teachers. The union of character, energy and talent marks the true leaders of men. Among them our friend early took his place, and in each new field of endeavor it was accorded to him without a question.

One of his oldest friends says of him: "In his earliest boyhood his tastes differed from those of the ordinary schoolboy. He was social, cheerful and happy in disposition, but he found more pleasure in books than in rough sports. From the very beginning of his school life there was no second place for him, the first was always conceded and his title to it was never challenged."

In his college life it was much the same. There his foremost interests were always divided between architecture and literature, but it is characteristic of his universal curiosity and energy that whatever the subject of the hour, that he pursued with the abandon of an enthusiast. His professor of chemistry said he studied that subject as though it were to be his life-work. And so it was in all his studies. The presence in the classroom of such vitalizing power enriched and stimulated the efforts of all, whether pupils or masters. Although he was preparing for his chosen profession of architecture, each year of his college life was marked by the highest honors and prizes in English composition, and it was perhaps significant that it was as a writer and illustrator of the leading article of the July (1899) number of the *Architectural Review* that his name was first brought to the notice of the architects of the country, for all his acquirements, study, observation and force were brought to a focus by an irresistible passion for artistic expression. He labored with the untiring patience and love of the true artist to perfect his sense of form in the two arts, and grew more and more determined that each should play an important part in his life.

To his fellow-students, as well as to his companions in the T-Square Club, his wonderful force and energy seemed even more remarkable than his aptitude and gifts.

Of his personal character all say the same. His was a life of singular purity and sweetness. The embodiment of virility and manliness, he followed the high ideals of a deep poetic nature.

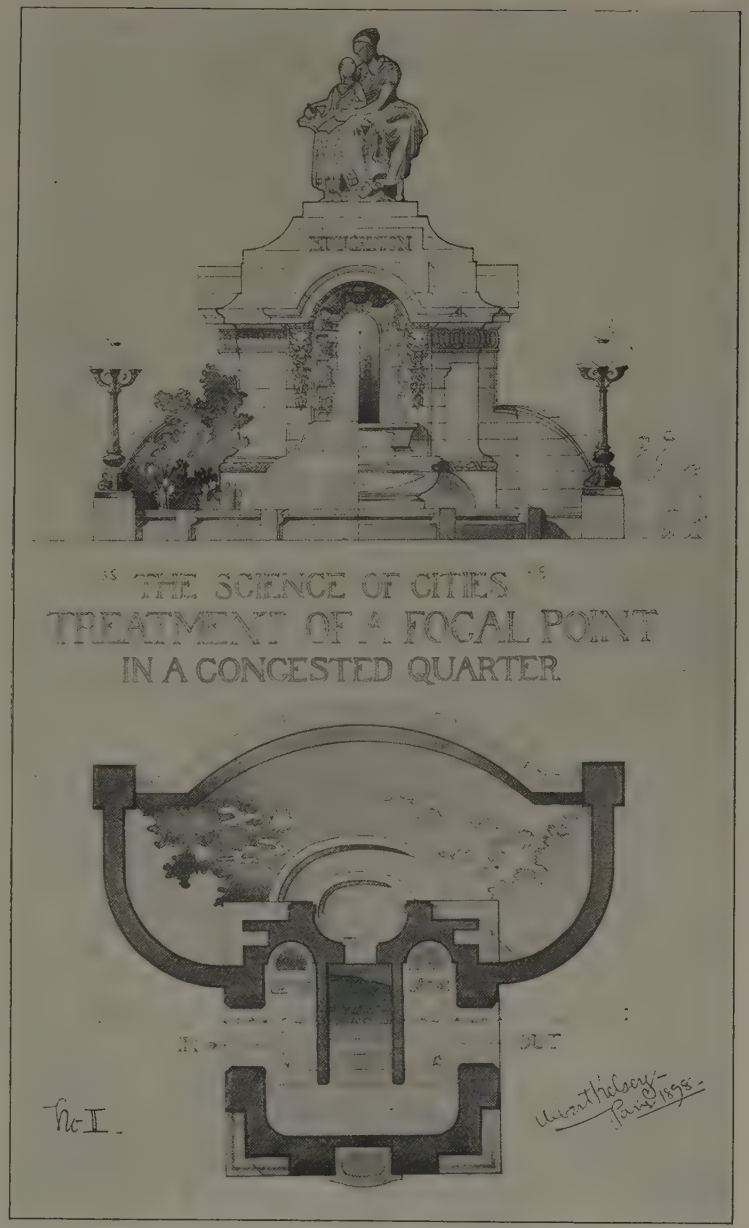
The trying first years of professional life were nearly over and he was beginning to realize a foretaste of the success, as a writer and architect, that he had been striving for, when he died. A cruelly short life! And how bewildered and bitter we are left! Surely we must believe that somewhere that stream of energy is pouring itself out, with all the verve and spirit we know so well, in the behalf of eternal beauty and goodness.

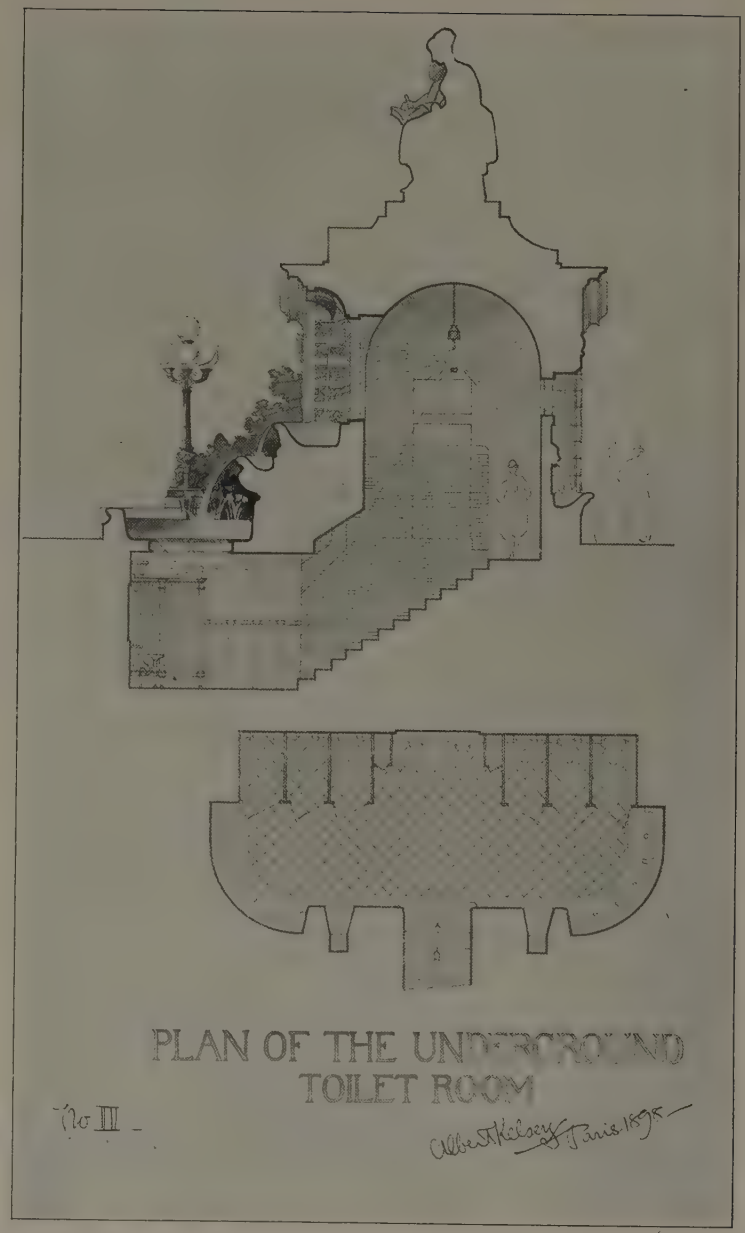
PROPOSED BRIDGE IN FRONT OF THE MOST COSTLY CITY HALL IN THE WORLD

This illustration, needless to say, is not presented as an example of civic embellishment, nor is it published as a rebuke to corporate greed, but merely as an every-day illustration of increasing congestion and growing structural entanglements in American cities. So long as invaluable franchises are granted to money-making corporations without intelligent forethought being exercised to protect public interest, this state of affairs must continue. The citizens of Philadelphia should congratulate themselves that the Pennsylvania Railroad Company contemplates only the erection of a foot-bridge across Market Street directly in front of the Public Buildings, for their present station already bridges one public thoroughfare with a lofty office building, in which tier upon tier of private offices rise up a barrier to the natural ventilation of the street. The modesty of the railway company in not applying for permission to bridge Market Street as well with a like structure, entirely shutting off the view of the Public Buildings, is as much a surprise to us as it is of advantage to the general welfare. There is no better office building site in the Quaker City.

THE MOLIÈRE FOUNTAIN, PARIS

Showing how a costly improvement is introduced into an obscure quarter to establish a new street alignment, to embellish the neighborhood, and to assist in enhancing the valuation of private property.





A DESIGN SUGGESTED BY THE PROBLEM ON THE OPPOSITE PAGE

CITY BRIDGES

AS ACCESSORIES TO CIVIC EMBELLISHMENT

YEAR by year the area within city limits occupied by buildings becomes denser and denser. Encroachments upon the public thoroughfare and parks should be carefully avoided, for the city needs every inch of airspace. As dwellings and office buildings gradually grow nearer together, available monument sites grow less and less frequent. In choosing a suitable location no little difficulty is experienced, for the canyon-like streets prevent all attempts toward imposing or dignified design. Frequently it amounts to a deliberate choice between trees, verdure, flowers, and the architectural embellishment. No one can question the value of the former in crowded urban life.

There are places, however, where this choice is not necessary and where ample space is present upon which to exercise the ingenuity and thought of the architect. Especially are bridges susceptible to such embellishment, and they are, of course, incapable of supporting the growth of trees and bushes. The centre of a bridge can very frequently be seen from the distance of a mile either up or down stream; any monumental treatment of it is likely to be effective and impressive. Likewise may the approaches be so constructed as to offer opportunity for the use of statuary. Bridges are now being used to answer so many different demands of city life that just occasions for municipal adornment by this means are becoming manifold. Were it not for the smoke of the locomotive, any suggestions on this score might equally apply to bridges over depressed railway lines. However vain it may be to look into the future, it is altogether probable that the forthcoming century may remove such a trivial difficulty.

Bridges, treated with some idea toward definite embellishment, may serve to recall the history of a city more readily than do its buildings. Each is the product of a certain age, and by its sincere lines tells its own story. Consider what history exists in a series of bridges, whether ranged in order of construction or not, as they present to the river voyager whose boat threads them, one by one.

In the city of Paris this is strikingly illustrated along the Seine. From the narrow, ponderous bridge of five stone arches one turns to a more comely structure of three stone arches, then to the iron bridges rising from stone piers in three spans, then to the graceful cantilever; Pont Mirabeau, with its bronze statuary, and finally to the single span steel structure that in modern clean-cut lines springs from shore to shore. Meanwhile the voyager has not neglected to notice the double-storied Auteuil Viaduct shown on another page.

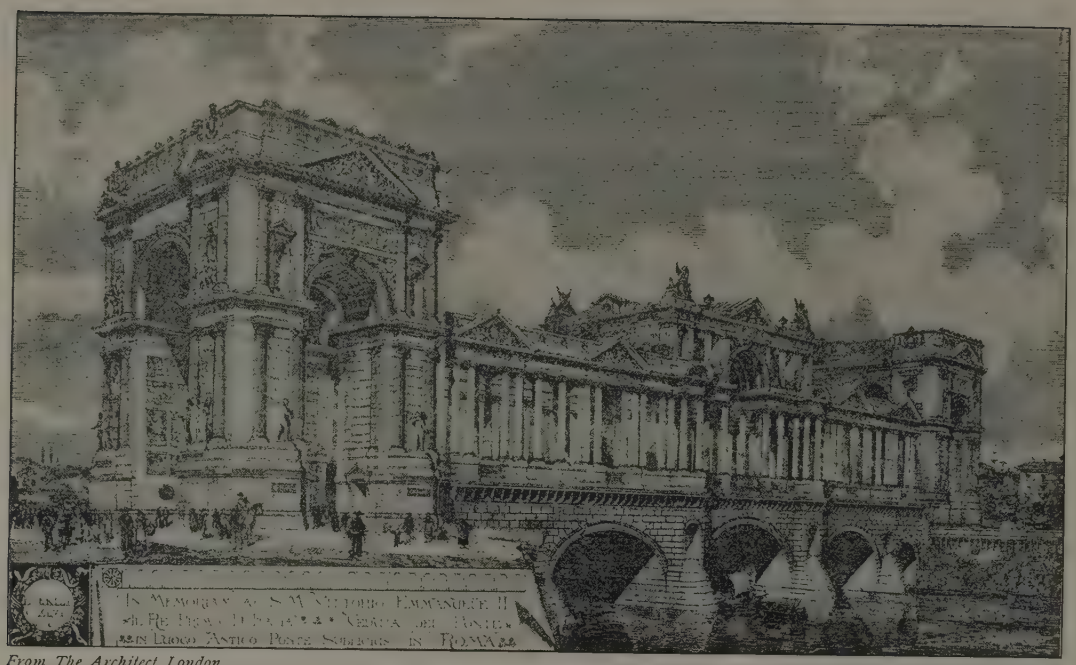
By such means may bridges silently tell the story of civilization as it has progressed from primer to well-conned lesson. Just as in other projects, so here it is necessary that the architect and engineer co-operate harmoniously if results are to be obtained creditable to both. Therefore it is gratifying to note that, during the year just passed, a competition was instituted in which this ideal was apparently realized. In planning a memorial bridge, to cross the Potomac at Washington, four engineers were invited to compete, and each was required to select an architect who would prepare the plans with him. Truly, we are beginning to "arrive."

As we go to press, an article has just appeared in the May number of the *Century Magazine*, by Montgomery Schuyler, entitled "Art in Modern Bridges," which every student of municipal improvements should read.

MONUMENT SITES

A bridge in Berlin upon which statuary is displayed to advantage, it being strongly contrasted against a background of foliage and often clearly reflected in the water below.

THE FRIEDRICHBRUCKE, BERLIN



From The Architect, London

PROPOSED VICTOR EMMANUEL MEMORIAL BRIDGE, ROME

DESIGNED BY DANIEL BRADE, F.R.I.B.A.

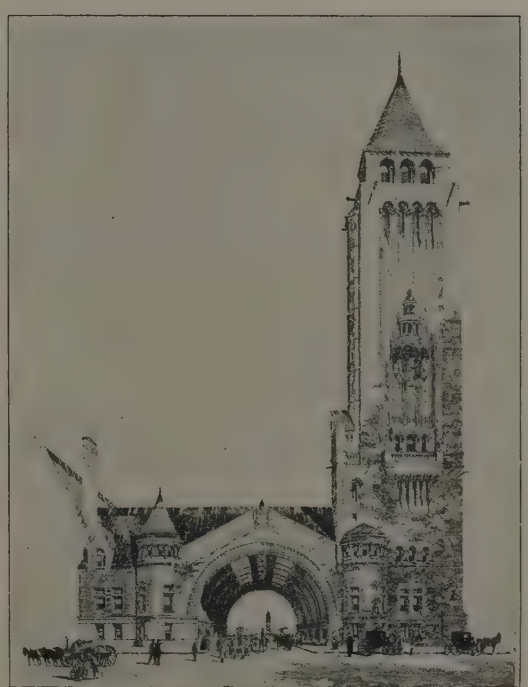
THE TOWER BRIDGE (BASCULE BRIDGE), LONDON

A modern engineering problem, worthy of better architectural treatment. A lost opportunity to symbolize the commercial centre of the world. Instead of considering the universal commerce of the British Empire, radiating, as it does, from this spot on the Thames, the designer has taken his inspiration from the historic Tower of London, and has produced an anachronism in which the first principles of structural support have been ignored.

THE AUTEUIL VIADUCT, PARIS

ELEVATED RAILROAD IN CENTRE OF DRIVEWAY

PYLON OF THE ALEXANDER III BRIDGE, PARIS



From the American Architect

ST. LOUIS ARCHITECTURAL CLUB COMPETITION

ENTRANCE TO A BRIDGE—BY OSCAR ENDERS

1878

The progress of twenty-two years is strikingly shown by comparing these Parisian bridges. In 1878 Paris had not forgotten the grandeur of the Second Empire and was, as it is and as it has always been, a magnificent ville-de-luxe. While the exposition drew crowds to the city, the Pont d'Jena was sufficiently large to accommodate all who were to pass from one half of the exhibition grounds to the other; and furthermore, the structure, with its three stone arches, its narrow sidewalks and roadway, was considered as imposing as the occasion required.

1900

The buoyant modern steel bridge in all its immensity represents the vastness of present-day demands. The Pont Alexander III, symbol of the Franco-Russian alliance and connecting link of two great arterial systems, its surprising width, and single span from shore to shore, terminated by lofty pylons rising far above the simple monuments of the Pont d'Jena, will for a time meet the requirements of the new century.

It is a long time since we have read any semi-technical article of equal interest and importance.

Although he begins by saying that "The bridges of the world which are acknowledged to be among the masterpieces of the world's architecture belong to the pre-engineering era," he recognizes engineering as the essential element in modern bridge-building, and goes on to prove that the most natural engineering feats are the most graceful, and that in France, where they sometimes reduce metal trusses to works of art, "a professor of architecture is attached to the national department of engineering, with results that may be judged by a comparison of the Pont Mirabeau with the best of our own in the same kind." He speaks of bridge-building companies dealing out scientific constructions in assorted sizes, and speaks of the American engineer's fine contempt for art as follows: "One such has declared in public that a bridge, being merely a 'tool of transportation,' is to be judged, like any other tool, by its efficiency, without reference to its appearance, without reference to art."

In referring to an old design for the proposed memorial bridge over the Potomac at Washington, Mr. Schuyler says: "Another bascule bridge, which as yet exists only on paper, is worthy of note as the only extensive bridge in this country which has been monumentally conceived." Here we must differ with him, as we know of two others —one to span the Charles from Boston to Cambridge, and the other several competitive designs for the same problem he refers to. Granting all he has to say about the fitness of the latter as an example of constructive art, we feel that the medieval castle-on-the-Rhine effect is a bit of picturesque affectation, which does not clearly interpret either local, national or contemporaneous conditions. But, then, Mr. Schuyler's article is not upon architectural expression. It deals with broader problems.

EXTRACT FROM THE BOOK OF THE CHICAGO EXHIBITION, 1900

DWIGHT HEALD PERKINS, EDITOR

"IN addition to its self-appointed task along municipal lines, the Architectural Club, in connection with the Architectural League of America, stands for the new thought in art and design.

"It stands for art which is fundamental, in which form follows and expresses function—which aims to 'solve problems of utility in terms of beauty,' and which, while revering the past, yet places principle before precedent.

"It has taken special pleasure in observing the progress of the new spirit, as manifested in recent work in this country."

* * * * *

"It is with peculiar gratification that the Chicago Architectural Club takes this opportunity to recognize its affiliation with the other architectural societies of the United States and Canada in the Architectural League of America. The effort which this club put forth in undertaking to call a meeting of delegates from the various architectural clubs to be held in Cleveland last June has been more than repaid by the added interest which has been manifested in club affairs. As a further result of that meeting, an increased inspiration has been felt for greater efforts in the study of civic problems, as witnessed by the discussion of the lake front problem, the grouping of public buildings around a municipal court, the extension of the park system to include the Calumet region, the Desplaines River Valley, and the Skokie Marsh, and the establishment of small parks and playgrounds in the congested districts.

"The Code Governing Competitions, recommended by the Architectural League of America, and also adopted by the Architectural League of New York, the National Sculptors' Society, the Society of Mural Painters, the T-Square Club of Philadelphia, the Pittsburg Architectural Club, and several others, has been adopted by the Chicago Architectural Club, and is recommended to all those who, believing that the best results may be obtained by competitions, wish to conduct them on a basis of mutual understanding that shall be honest and fair to all parties. To any society or individual needing assistance in formulating a competition program, this club freely tenders its assistance and good offices.

"We believe that there is much to be gained through conference with fellow-workers. We anticipate for the Architectural League of America an increased influence for the development of an appreciation of honest and intelligently conceived architecture.

"To the next convention of the League, which will be held in Chicago, June 7, 8 and 9, 1900, the Chicago Architectural Club most cordially invites its confrères of the League, as well as all other societies having affiliated interests.

"To the various members of the Architectural League of America who have assisted in the collection and forwarding of works in other cities for our exhibition we extend our thanks, with the assurance that their efforts on our behalf are appreciated, and will be gladly reciprocated."

A CHAIN OF BEACON MONUMENTS TO MARK BISMARCK'S BIRTHDAY

A GREAT CONCEPTION ABLY INTERPRETED

STUDENTS of the various universities in Germany recently decided to celebrate the anniversary of Bismarck's birth in a notable fashion on April 1, 1900, and a program has now been arranged in accordance with which pillars or monuments in honor of Bismarck will be erected in many German cities, and on the morning of April 1st flames will burst forth from them and will continue to burn during the day.

From Berliner Architekturwelt

PREMIATED DESIGN

HERR KREISS, ARCHITECT

The first step in this direction was taken a few days ago, when several leading professors met at Eisenach for the purpose of deciding on the form of the proposed monuments. Among those present were Herr Ende, President of the Berlin Academy of Arts; Andreas Meyer, of Hamburg; Herr Schaefer, of Carlsruhe; Professor Von Thiersch, of Munich, and Herr Wallot, of Dresden. The leading architects of Germany had been invited to compete, and the result was that 320 designs were submitted.

Of these ten were finally selected, and valuable prizes were awarded to the architects who had submitted them. The three designs which were esteemed to be the best were submitted by W. Kreiss, an architect of Dresden, who distinguished himself a few years ago by winning the first prize for his design of the famous battle memorial at Leipsic, and who also won during the present year the national prize awarded to architects by the Prussian Government.

One of his designs of a Bismarck monument is notable for its strength and simplicity. We see a massive square structure, flanked by four pillars, and with a hollow opening at the top, through which the flames are to burst. In this hollow opening is a large metal brazier, which is designed to hold the coal and other fuel, and

within the structure is a staircase leading up to the brazier. The rear and sides of the monument are of smooth stone and are devoid of ornament, but on the front are several sculptural decorations.

This design is generally admitted to be the best, and the numerous monuments which it is proposed to erect in honor of Bismarck will be fashioned after it. These will be placed on the highest points near the various cities and towns, and they will vary in size according to the wealth of the cities and the height of the elevations.

One hundred and seventy-four cities and towns have already arranged to erect a Bismarck monument, and in each place a committee has been appointed to select the most suitable spot for their erection. The plan is to have the fires in the various monuments lighted simultaneously on April 1st, and thus it is believed that there will be a regular chain of beacon lights from one end of Germany to the other.—*From N. Y. Herald.*

EXTRACT FROM THE T-SQUARE CLUB CATALOGUE, 1900

DAVID KNICKERBACKER BOYD, EDITOR

"THE T-Square Club keenly appreciates the advantages to be derived from membership in the Architectural League of America, and welcomes most heartily the spontaneous *rapprochement* it has brought about.

"The broader sense of professional fellowship and responsibility stimulated by the interchange of ideas among the members of diverse architectural bodies in itself promises much, while the holding of a referendum or national convention gives opportunity for the free discussion of pertinent topics, the enunciating of ideals, and at the same time furnishes a court of appeal particularly welcome to the profession in this State which has thrice vainly endeavored to have the Pennsylvania State Capitol competition scandal fearlessly investigated.

"The basis of organization of the newly-formed League, as we understand it, is simply local self government. A number of independent societies from time to time come together for consultation. Each unit retains its individuality, and is under no obligation to the central body. In other words, the organization is voluntary and not binding, and may assert itself under many different conditions. Its make-up may totally change from year to year, and, in fact, a society represented at one convention may even change in name, purpose and membership without altering its standing in the League, provided it still has the advancement of American architecture at heart.

* * * * * *

"The code governing competitions recommended by the Architectural League of America, and already adopted by the Architectural League of New York, the National Sculpture Society, the Society of Mural Painters and the Chicago Architectural Club, has been ratified by the T-Square Club. Its adoption is urged by the other clubs of the country, believing that it furnishes a standard for the client, a basis for mutual understanding in the profession, and that it will have an influence in producing a morale that does not now exist.

* * * * * *

"The T-Square Club framed resolutions early in the year requesting the Honorable Secretary of the Treasury, in the exercise of his discretion, as provided in the Tarsney Act, to select local architects to enter into competition for certain public buildings in various cities and towns of Pennsylvania.

"These resolutions were forwarded to the influential architectural societies of the country, and were by many of them indorsed in further resolutions to the Secretary of the Treasury, and the prospects for the successful operation of the Tarsney Act in these and other localities are considered excellent.

* * * * * *

"On Wednesday, October 18, 1899, the officers and trustees of the Free Library of Philadelphia tendered a reception to the T-Square Club at the Pepper Memorial Hall, for the purpose of there introducing to the profession the Architectural Library, which is already ample and contains many valuable and unique works.

"The aid of the Club has been especially requested in the selection of new works, and it welcomes the formation of this collection, because its practical value and its liberal administration, as already demonstrated, will render it of genuine service to the profession and a means of advancing architectural standards."

PROPOSED COLLEGE DRINKING FOUNTAIN

ALEXANDER STIRLING CALDER, SCULPTOR

HÔTELS PARTICULIERS À NEW YORK

BUT

THE PENNSYLVANIA INSTITUTION FOR THE BLIND, OVERBROOK, PA.

WHY PENNSYLVANIA?

A COUNTRY HOUSE AT OGONTZ, PA.

HORACE THRUMBAUER, ARCHITECT

STREET PAGEANTRY

A NEW FIELD FOR THE ARCHITECT AND SCULPTOR

THE return of our victorious troops was the occasion of numerous festival displays, temporary in character, but imposing while they lasted. Their greatest benefit is not in the spread-eagle demonstration they fostered, but in the incentive they are likely to give to civic adornment. To commemorate the deeds of great men or armies the monumental stone and bronze have the most suitable character, but for temporary displays less durable material may be employed. However, there is no necessity to bring together an entirely new collection of decorations for each event, and many cities of Continental Europe are prepared for such demonstrations without a new expense being involved each year.

A staid and unruffled career has characterized the history of the United States for the past thirty years. Little cause existed for decoration outside of military parades at irregular intervals. In this particular the country has differed from European States which are accustomed to deck themselves in carnival attire at expected periods. Our cities have made few attempts toward unified or definitely planned decoration beyond a discordant display of hastily collected materials. Up to within a year or two, dressing of buildings and streets has nearly invariably been due to individual initiative.

On the other hand, many foreign cities own separate paraphernalia for such occasions—hundreds of uniformly painted Venetian masts, hundreds of shields and other emblems, and complete outfits for illumination. These are owned by the municipality and are held in readiness for any festival, whether civic or military.

Using Paris as an instance, that city owns thousands of feet of perforated gas-pipe, stored away in the cellars of public buildings throughout the districts. These are brought out when needed, and laid along cornices or arched in mid-air. The sections of pipe have been made to fit a particular position, and, when lighted, outline public structures in lines of waving lights. The

FESTIVAL DECORATIONS, CHICAGO, 1899

FESTIVAL ARCH, CHICAGO, 1899

"AVENUE OF FAME"—G. A. R. ENCAMPMENT, PHILADELPHIA, 1899

FRANK FURNESS, ARCHITECT

THE "COURT OF HONOR"—PEACE JUBILEE, PHILADELPHIA, 1898

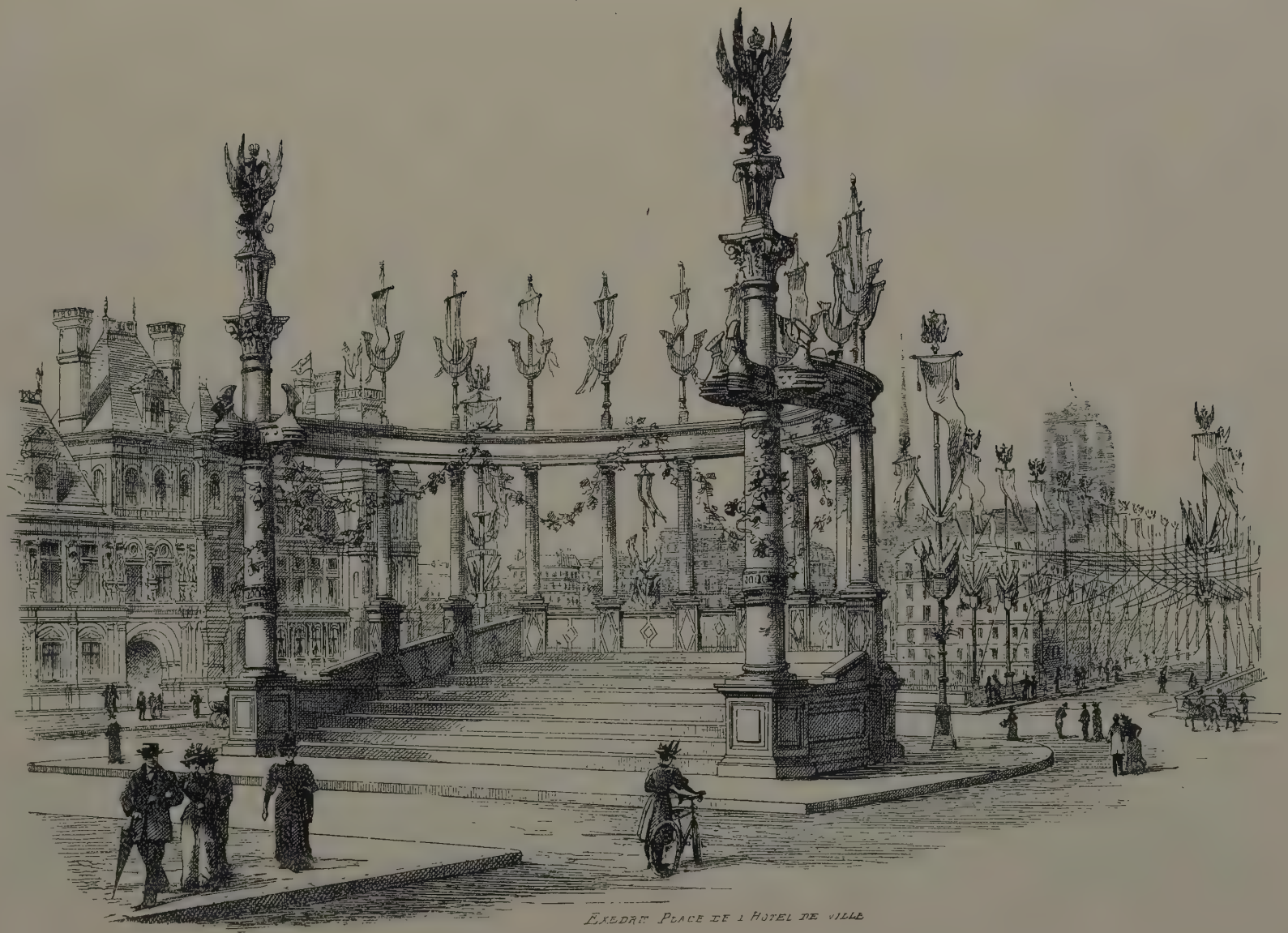
JOSEPH M. HUSTON, ARCHITECT

THE "AVENUE OF FAME" ILLUMINATED—G. A. R. ENCAMPMENT, PHILADELPHIA
FRANK FURNESS, ARCHITECT

Venetian masts are erected along miles of thoroughfares and festooned from pole to pole. Myriads of electric lights hang in graceful loops from these masts and illumine the gayly-colored banners and standards.

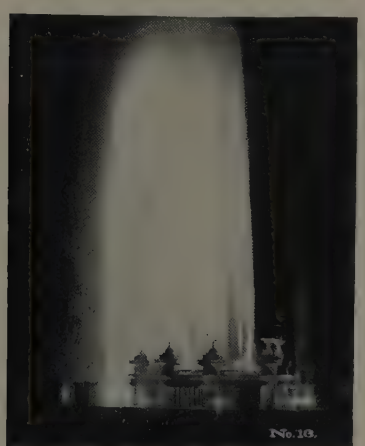
Upon special occasions new products are brought forth. Probably a potentate is to be given the freedom of the city—a survival of the custom in feudal walled towns—and in front of the modern gateway, the railroad station, a great crimson canopy, ornamented with gold, will be erected. The avenue will be richly carpeted and walled with festive decorations; or, if a public funeral is to take place, the ceremonies are appropriately surrounded with sombre street pageantry. Along the line of march is erected a series of dignified and solemn altars, draped in jet black and cold silver, emblazoned with the crest or initials of the deceased. Above each rests a tripod, in which a sulphurous flame burns.

Should the event be a public address or the review of a parade, stands are erected on a plan more monumental than we know of—even on a colossal scale in some instances. Great colored



From Croquis d'Architecture

PARISIAN STREET PAGEANTRY DURING THE FRANCO-RUSSIAN FÊTES, '96



awnings and beautifully enriched draperies carry out the transient and temporary nature of the event, while the splendor of the surroundings impresses the guest with the efforts made to honor him.

Local and timely symbolism exists in these displays; and because of the rapid strides our own country has made politically and socially, we should find interest in the new ideas expressed here.

Our first efforts in this direction have been characterized by sham architecture.

The "Dewey Arch," that tangible evidence of enthusiasm by the National Sculpture Society, although the best object-lesson we have yet had, was an example of this sort in which the cart was placed before the horse. It was an architectural problem without the architect. Its sculpture was architectural sculpture throughout, and granting that it was good sculpture, modern and appropriate in theme, the composition as a whole lacked unity and that vitality of theme which the occasion demanded. It was timid, archæological and faulty in design, though beautiful to look upon. The absence of unity, the confused effect of the terminal cluttered columns, the ill-proportioned pedestals were faults scarcely overcome by the intermediate twin columns with their floating figures of victory. Here alone was the spirit of the occasion shown with originality in both architecture and sculpture.

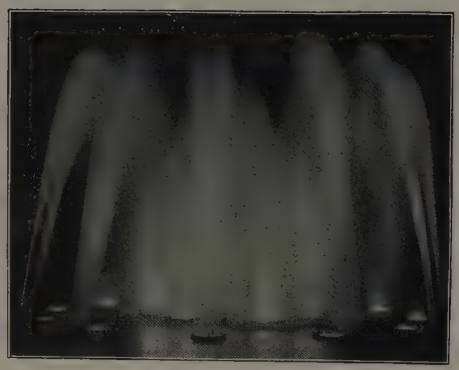
Perhaps the most monumental park entrance in the country is the spacious plaza embellished with architectural accessories in the city of Brooklyn. Its novel adjunct is of continual interest to the citizens. An electric illuminated fountain is so situated as to permit an unobstructed view by 10,000 or 15,000 people. Its mechanism is artfully concealed beneath the surface in a basin 120 feet in diameter, located in the centre of the plaza. When in operation the fountain illuminates and purifies the air on hot, dry evenings, and greatly enhances the view by adding color and life to the already beautiful surroundings. F. W. Darlington, of Philadelphia, is the designer and builder.

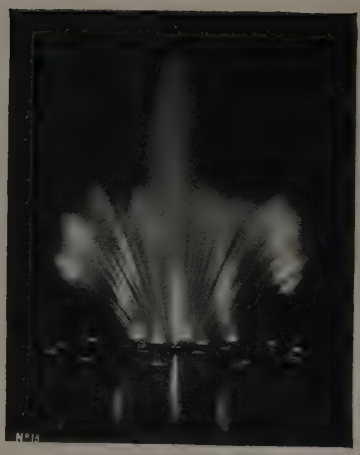
His experience includes the erection of fountains of like nature on both sides of the Atlantic, and he informs us that many park commissioners are now considering the advisability of introducing fountains of a like nature in their respective cities.

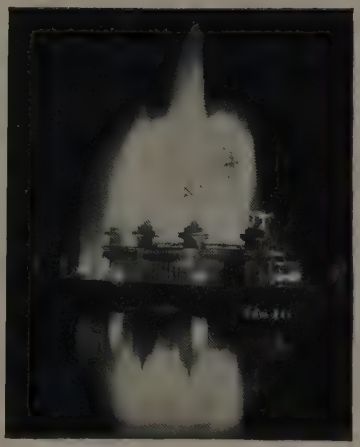
The following from the *Mail and Express*, a New York daily, gives a vivid idea of this new and harmless type of illumination:

"The new electric fountain, near the arch in Prospect Park, Brooklyn, attracts large crowds nightly, and although it has been in operation for two weeks, custom does not seem to stale its infinite variety. The dazzling brilliancy of the lights, the quickness with which the colors are changed and the beautiful rainbow effects which the skilful operator in charge of the electric buttons manages to obtain are magnets which draw spectators from near and far. On the opening night fully 100,000 people watched the display. As soon as there is sufficient darkness there is a sound of rushing water, and a great white column rises into the air. About it are started other and smaller columns of water, falling towards the centre. After a few moments under the white light the colors are changed, and brilliant reds, blues and greens chase each other through the falling spray, and, intermingling, form a panorama which is the delight of all the residents of Brooklyn.

"The man who operates the lights stands in an underground chamber, directly beneath the centre of the fountain. Before him is a long board, in which is set a number of electric push buttons, colored to indicate the colored glasses controlled by each. There are nearly 2,000 jets to the fountain,





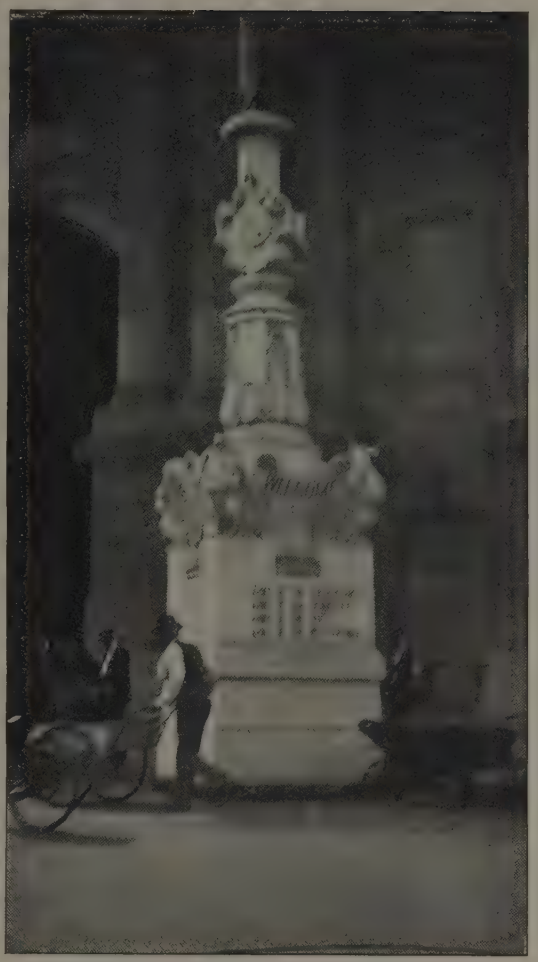


ELECTRIC FOUNTAIN DISPLAYS

PROSPECT PARK PLAZA
BROOKLYN, N. Y.

and it is estimated that it requires 100,000 gallons of water an hour to operate it when all the jets are being used."

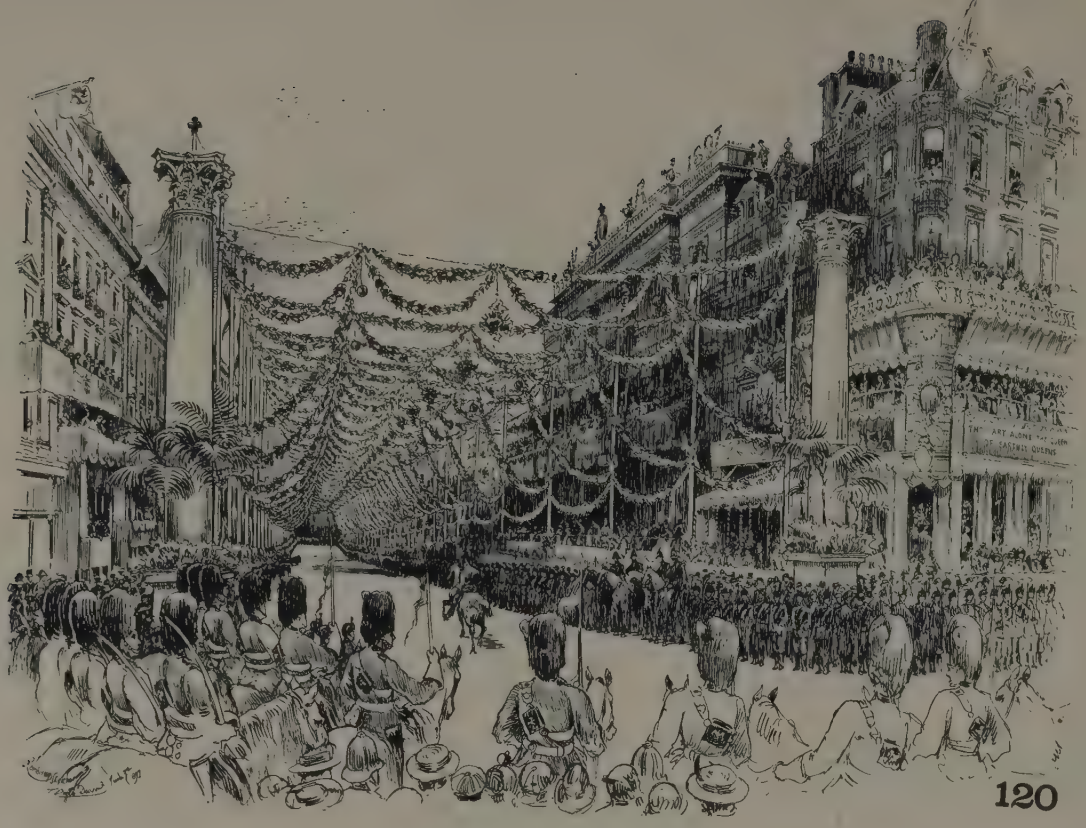
The special lesson of the Brooklyn fountain, however, comes not so much from the æsthetic side as from the political and economic. Its complete cost was less than $30,000. It is the property of the city, although operated by the local street railway. By such means does private initiative furnish the adornment of a city for purposes of its own commercial gain. In this case exists a principle of continuous rotation, which, if more frequently applied, would eliminate the opposition to municipal embellishment on account of its expense.



G. A. R. ENCAMPMENT, PHILADELPHIA
FRANK FURNESS, ARCHITECT

CENTENNIAL ARCH, CLEVELAND, O.

FESTIVAL DECORATIONS, CHICAGO, 1899



THE DIAMOND JUBILEE, LONDON, '97

DRAWN BY T. RAFFLES DAVISON

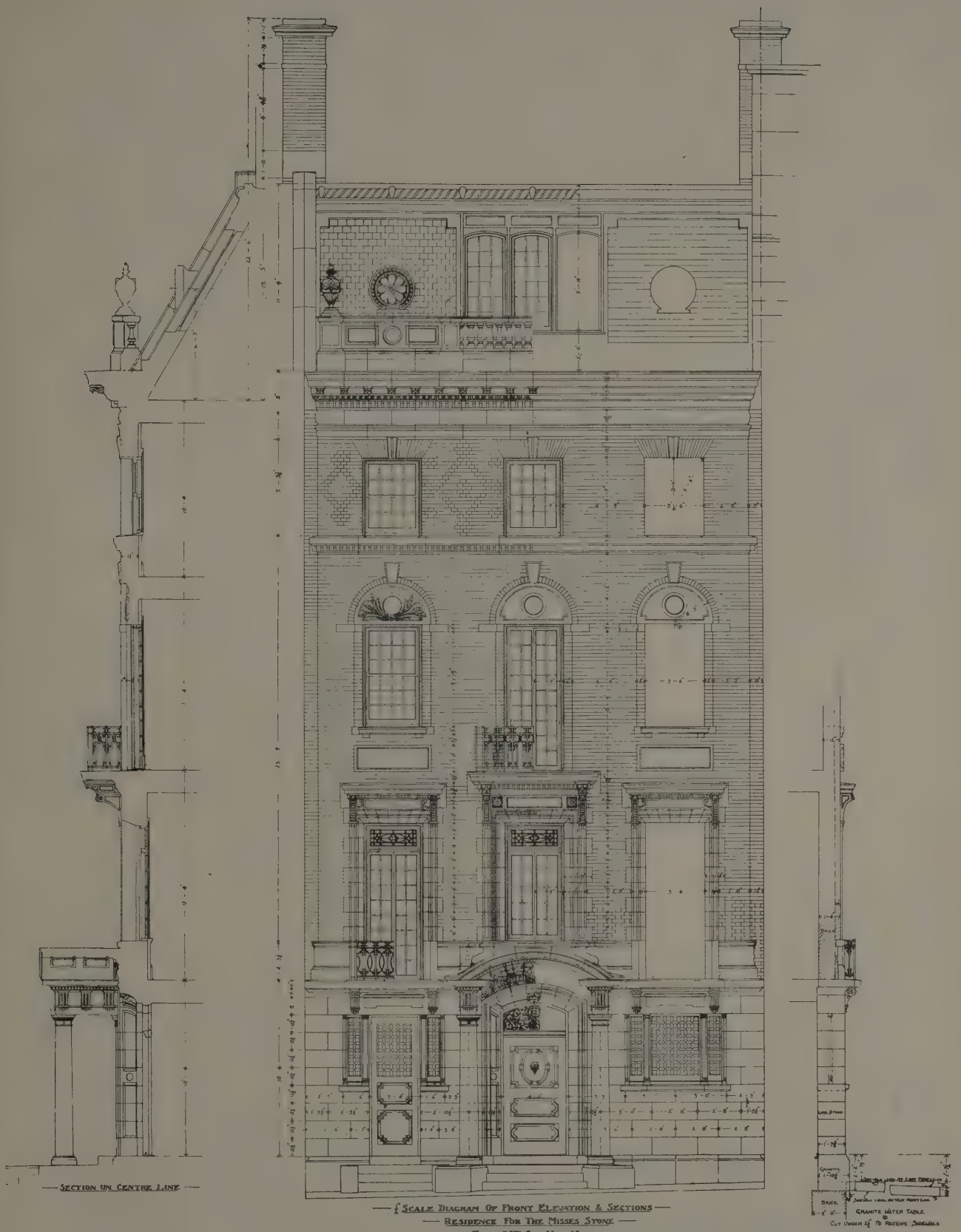
If our temporary street pageantry has been forced and affected, it must not be forgotten that in some cases these creations in staff have been connected with festoons and rows of lights and streamers of bunting in a truly festive way. Falsely constructed columns have been so effectually wreathed in real laurel that the columns seemed quite reasonably real. All the while our architects have been working toward something of permanence, and such efforts, though frequently roundabout, are commendable as object-lessons. The work has been done with what materials were at hand.

There is much to contend against in the present political state of our municipalities. Where lavishness exists it is rarely outside the councilmanic chambers, or less tangible material, the swollen salary of underworked officials. First of all, our people must settle down to conscientious government and then will recognize the value of permanent decorative land-marks. Until then they have little need of "stage property" decorations which are brought out with persistent regularity to decorate thoroughfares, and add to the influences of environment so prominent in all festival events.

The fact that we are beginning to think of unity of effect, that architects are now employed in the planning of decorations for such occasions, and that the people generally are giving evidence of their appreciation of such work is significant presage of deeper desires toward the city beautiful.

G. A. R. ENCAMPMENT, 1899

JOHN J. BOYLE, SC.



Scale Diagram Of Front Elevation & Sections

Residence For The Misses Stone

East 50th St. New York.

WILLIAM · EMERSON · Architect
BORING · & · TILTON · CONSULTING ARCHITECTS
32 · BROADWAY · & · NEW · YORK ·

BUILDING NO. 12 · DRAWN BY W Emerson
DRAWING NO. 49 · TRACED BY Mayer
DELIVERED Sept 27 · APPROVED BY

AN AMERICAN BASEMENT HOUSE

WILLIAM EMERSON, ARCHITECT AND BORING & TILTON, CONSULTING ARCHITECTS

THE PILLORY

THE PENNSYLVANIA STATE CAPITOL SCANDAL

LETTERS FROM THE MINUTES OF AN EXECUTIVE COMMITTEE MEETING OF THE ARCHITECTURAL LEAGUE OF AMERICA

PHILADELPHIA, October 14, 1899.

Henry Van Brunt, Esq., President of the American Institute of Architects, Kansas City, Mo.

MY DEAR SIR:—At the instance of several members of the Architectural League of America, I am writing to try and ascertain whether action upon the Pennsylvania State Capitol scandal will be taken at the forthcoming reunion of the American Institute of Architects.

Personally, I consider this a grave case of national importance, and while neither the officers of the League nor myself desire to infringe upon the province of the Institute, I feel that in the interests of professional practice and common honesty either the American Institute of Architects or the Architectural League of America should make the second competition for the Pennsylvania State Capitol building a test case.

Joint action, of course, would be best.

The profession has reached a point where so many high-handed unprofessional and even dishonorable actions have occurred (apparently without prejudice to the standing of the perpetrators) that the younger men are beginning to ask themselves whether honesty is really the best policy.

Therefore, my dear sir, my colleagues and myself await your reply with much interest.

Faithfully yours,

(Signed) ALBERT KELSEY,
Pres. A. L. A.

KANSAS CITY, MO., October 16, 1899.

Albert Kelsey, Esq., President of the Architectural League of America.

DEAR SIR:—The subject referred to in your letter of the 14th inst. was somewhat fully set forth in the Report of the Board of Directors of the American Institute of Architects at the last convention, but I think no action was taken on it.

I quite agree with you that a scandal so conspicuous and so demoralizing to the dignity and honor of our profession should not be permitted to pass without some form of indignant rebuke. I shall take occasion, at the meeting of the Board of Directors which precedes the next annual convention in November, to bring before it once more this matter of the second competition for the Pennsylvania State Capitol building, together with your suggestions.

Meanwhile, if any course of action has been undertaken, I shall ask the Secretary of the Institute to communicate it to you. I think it very likely that I shall refer to this question in the annual address, unless the Board may think proper before then to include some proposition in their own report.

I am in hearty sympathy with your own suggestions on this matter.

Yours truly,

(Signed) HENRY VAN BRUNT,
Pres. A. I. A.

RESULT

FROM THE OFFICIAL PROCEEDINGS OF THE THIRTY-THIRD ANNUAL CONVENTION OF THE AMERICAN INSTITUTE OF ARCHITECTS

"President Van Brunt: The Report of the Judiciary Committee will be read by Mr. Alfred Stone, one of the committee, in the absence of the chairman of the committee, Mr. Post.

"Mr. Stone: The Judiciary Committee have to report upon the several matters which have been delegated to it by the Board of Directors, and which have formerly been considered by the Board of Directors. Our report is as follows:

"REPORT OF JUDICIARY COMMITTEE.

"The members of the Judiciary Committee here present beg leave to report that in the case of the Philadelphia Chapter *versus* Henry Ives Cobb they were not individually aware of the status of the case and of the desire for urgency until the last week in October of the current year; that, as stated in the report of the committee to the Board of Directors, there was no evidence that Mr. Cobb had received notice of the meeting held in New York, November 4th inst., and that since then a communication from Mr. Cobb had been received stating that the notice of the meeting which had been sent to him did not reach him at Washington until after the hour at which the meeting was called, but that his presence at the convention has made an interview with him possible.

"Your committee finds that Mr. Cobb's statement of the case is such as to convince it that in justice to both the Philadelphia Chapter and to Mr. Cobb, and in order that the Institute may not take any false step, it cannot sufficiently investigate the case so as to report at this time, and therefore respectfully requests that further time be given it to consider the case and make up a report of its findings.

"ALFRED STONE,
"LEVI T. SCOFIELD."

TWO YEARS PREVIOUS TO THE TIME THE ABOVE REPORT WAS RENDERED THE FOLLOWING ACTION HAD BEEN TAKEN

As a public declaration of the Club's standing, and of professional ethics, the T-Square Club passed the following resolutions and had them published in the leading architectural journals of the United States and in the *Philadelphia Daily Press*.

PHILADELPHIA, September 9, 1897.

Hon. Daniel H. Hastings, Chairman of the Capitol Building Commission, Executive Department, Harrisburg, Pa.

DEAR SIR:—Kindly present the following preamble and resolutions to the Capitol Building Commission as the expression of opinion of the T-Square Club:

WHEREAS, ——— & Co., of Philadelphia, and ——— & ——— , of New York City, having taken part in the competition for the new Capitol Buildings at Harrisburg, and knowing and believing that their designs are not among the eight selected by the Board of Experts, have appeared before the Commission through their attorneys, and have urged the Commission to set aside the explicit terms of the program and to declare the competition void,

Now, therefore, be it resolved, That such conduct is eminently disgraceful, that it is grossly unjust to the other competitors and damaging to the profession at large, and that, if successful, it would deprive the public of the best results of the competition.

And be it further resolved, That we hereby commend the action of the Commissioners in formulating most admirable rules for the conduct of the competition, and we respectfully point out that the only legal and honorable termination of the competition lies in appointing the author of one of the eight designs chosen by the experts as architect of the Capitol.

(Signed)
GEORGE BISPHAM PAGE,
Secretary T-Square Club.

September 17, 1897.

The following resolutions were adopted by the T-Square Club at a meeting of the Executive Committee held to-day:

WHEREAS, A majority of the State Capitol Commission has violated its agreement with competing architects; has treated its able and conscientious expert adviser, Prof. Warren P. Laird, with contempt; has discredited, not only him, but the other members of the expert jury, Mr. Carrère and Mr. Cook, and has made statements to justify its dishonorable action, which statements are denounced as unfair and untrue, both by the jury and by the Governor, as head of the Commission, now, therefore, be it

Resolved, By the T-Square Club, that the said majority of the Commission, in violating their agreement with competing architects, and in disregarding the recommendations of their own experts and the warnings of the Governor, have proved themselves unfit to be trusted, and should be impeached.

Resolved, That the T-Square Club denounces and repudiates any member of the profession of architecture who has lent or shall lend himself to the dishonorable action of the Commission.

Resolved, That the published statements of Senator McCarrell, justifying the repudiation of the contract and of the experts' report, are misleading and false, for the following reasons:

(1) The terms of the program were mandatory as to the areas of the rooms required—advisory only as to the total cubic contents of the building, and silent on the subject of materials or finish intended, the competition being expressly framed to select an architect on the basis of qualifications demonstrated by the designs.

(2) The economy of any design being determined by three factors—size, simplicity of construction and materials—it is evident that a design of a given size would vary in cost according to the materials used. From Senator McCarrell's published quotations from the experts' report, it is plain that the designs recommended could, in the judgment of the experts, be built within the appropriation.

Resolved, That the architectural profession and the citizens of this commonwealth are warned that the evident intention of a majority of the Commission to select an architect without refer

ence to the terms of the contract they have made is a public scandal which calls for immediate correction.

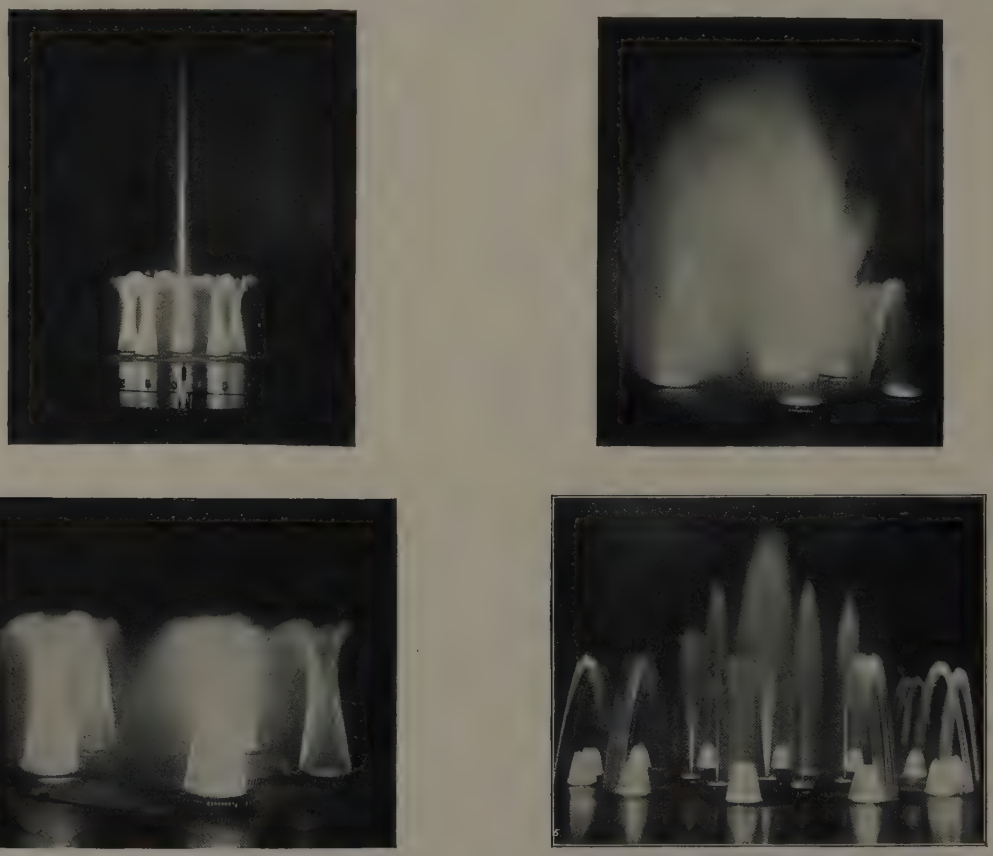
Resolved, That this Club pledges itself to the distinguished and honorable Board of Experts to uphold them and the reputable element in the profession in their protest against the disgraceful action of the majority of the Commission.

(Signed) HORACE H. BURRELL,
Secretary pro tem.
DAVID KNICKERBACKER BOYD,
President.

RESULT

Upon November 4, 1897, a letter was written by the Secretary to a member of the Club, enclosing the above resolutions, stating that the Executive Committee had learned that he had submitted drawings in the second competition for the Pennsylvania State Capitol Building, and that he was therefore requested to resign from the T-Square Club. In reply, he requested a hearing, which was granted.

After hearing his explanations, on November 13, 1897, the Secretary again wrote, stating that the Executive Committee had carefully considered the matter, and regretted that it could see no reason for reconsidering its action.



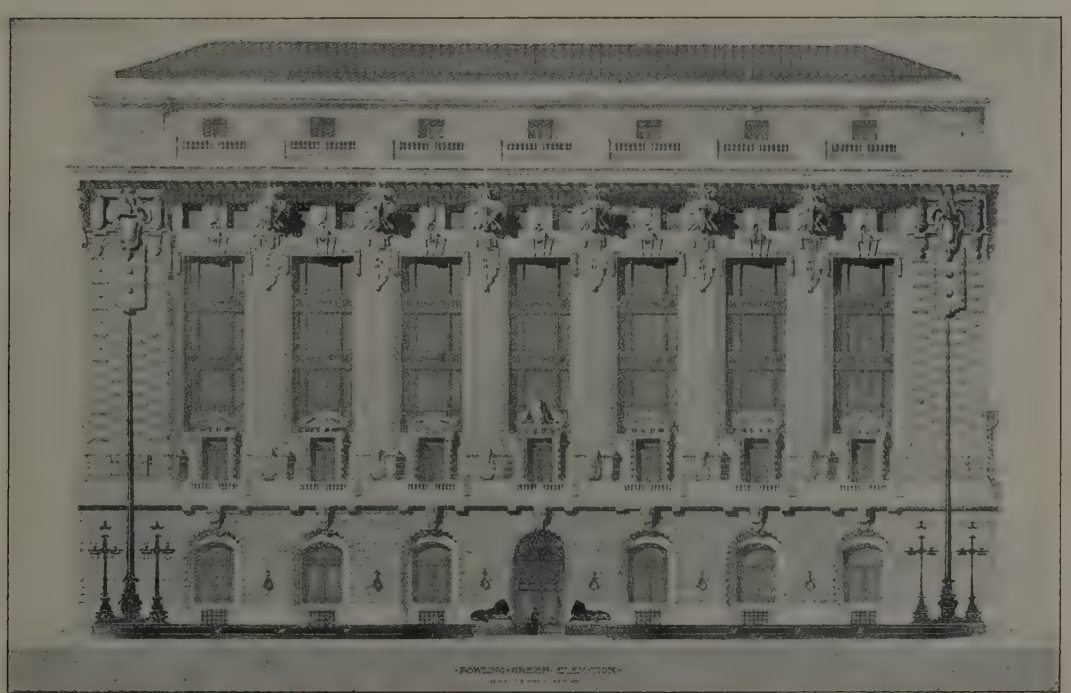
ELECTRIC FOUNTAIN WATER DISPLAYS

DESIGNED BY FRED. W. DARLINGTON

From the Inland Architect

PREMIATED DESIGN

CASS GILBERT, ARCHITECT



From the Inland Architect

FRONT ELEVATIONS OF DESIGNS SUBMITTED IN THE NEW YORK CUSTOM HOUSE COMPETITION

CARRÈRE & HASTINGS, ARCHITECTS

THE DEWEY ARCH

THE Dewey Arch and its accessories give ample evidence of the value of organized art. The present age is one of centralization, of organized efforts in every sphere of life. In this instance great things were achieved by the combined forces of New York's sculptors—things that could never have been accomplished if these men had done their work as individuals.

All praise is due the National Sculptors' Society, for it has created a masterpiece in its own field of art that will live in the memory of a whole nation. The men who gave time, money—and some of them—their lives, to such a work deserve the commendation of all. Both young and old, masters and pupils worked with heroic effort to produce a fit tribute to the man whom the nation loved. The subject was indeed inspiring, but much more than inspiration was needed to carry these brave men through such a colossal project.

This production of masterful sculpture will stand as one of the greatest object lessons in civic adornment. In the hurry of our American life we forget the opportunities that lie open to us in the beautifying of our environments. It is here that we lose the poetry of our existence; we glance around us and our worried brains find no rest; our eyes, wearied by continual scanning of bills and briefs, find no change when directed toward the outer world with its office-building, and office-building, and office-building next to that. The Dewey Arch has awakened us to a realization of our need for this adornment, and the street pageantries of Philadelphia during its "Peace Jubilee" and its "G. A. R. Encampment" have called forth the same desires. Chicago is not far behind, for its festival pageantry was quite an eligible decoration of that very businesslike city

That *The National Sculpture Society* performed great work is unquestioned, and criticisms upon the sculpture of the Arch and its approaches would be ungrateful, unworthy and condemnable. But criticism of their work from an architectural standpoint as to the architectural treatment of their subject cannot be withheld. Mr. Charles Rollinson Lamb, one of the first promoters of the scheme, and the designer of the arch, is an artist, rather than an architect, and is therefore all the more to be congratulated upon an architectural ability far above that of the average regular practitioner in the profession itself. As a whole, the composition strikes a real note of grandeur, faulty, perhaps, in its architectural significance, but nevertheless grand in the ambitious and striking effect of the entire structure.

In the Christmas number of *Scribner's*, Mr. Russell Sturgis viewed the subject in the light of its achievements in sculpture. We, in our turn, contend that it was an architectural composition. Scarcely a single part of the work can be considered complete in itself, and every part is dependent upon the architectural structure. We therefore consider ourselves amply justified in treating it as architectural sculpture.

We fully agree with Mr. Sturgis when he says: "Infinite credit is due to the bold men who knew their own and their comrades' power and devotion, and who dared undertake such a piece of associated sculpture, to be completed in two months. They brought forth something which the city—which of all great cities is supposed to have the least civic pride—may boast of for many a year to come."

We can readily understand the pride of the Sculptors' Society in their desire to accomplish the entire task without the assistance of any one outside their body. Such enthusiasm and enterprise cannot be praised too highly, but in reviewing the result we must judge it for *what it is*. Those who will view it in the future, if it is preserved in more durable form, will not have at hand the information that the Sculptors' Society accomplished the work alone. They will criticise and pass judgment upon the arch according to the true measures of art regardless of the history of its production.

Judging the arch and its approaches from

this standpoint it is amateurish and archæological in its composition. First of all, the suitability of the arch to its site has been apparently left entirely out of the question; it fits badly and does not adapt itself to the system of the thoroughfares. Beside the general planning of the arch being at fault, criticism must attach to the placing of Mr. J. Q A. Ward's impressive group, "Victory on the Sea." This faced down Broadway and the parade approached it from the rear. The Admiral's reviewing stand being placed behind the arch, not only prevented the Hero of Manila from passing under the tribute raised in his honor, but also compelled him to review the troops from behind it!

When we consider the appropriateness of the sculpture to the theme, the inappropriate architecture strikes us more forcibly. The modern spirit of all the groups, the latest rapid-fire guns, the homely every-day people of "Peace," the portrait statues of American admirals, gave to the scene a symbol of contemporary life and a record of our history. The anchors, cordage and things nautical gave it almost the salty odor of the farther seas. Victory and Peace on the sea seemed to breathe in the almost animate figures of every group.

How much better would it have been to have had no unharmonious note in the work! Had the architecture spoken of contemporary matters in just as effective a way as the sculpture did, nothing would have been lacking in the masterpiece. To copy the Arch of Titus showed most apparent timidity and indecision. What had an antique architectural structure to do with a modern American triumph? Granting that the

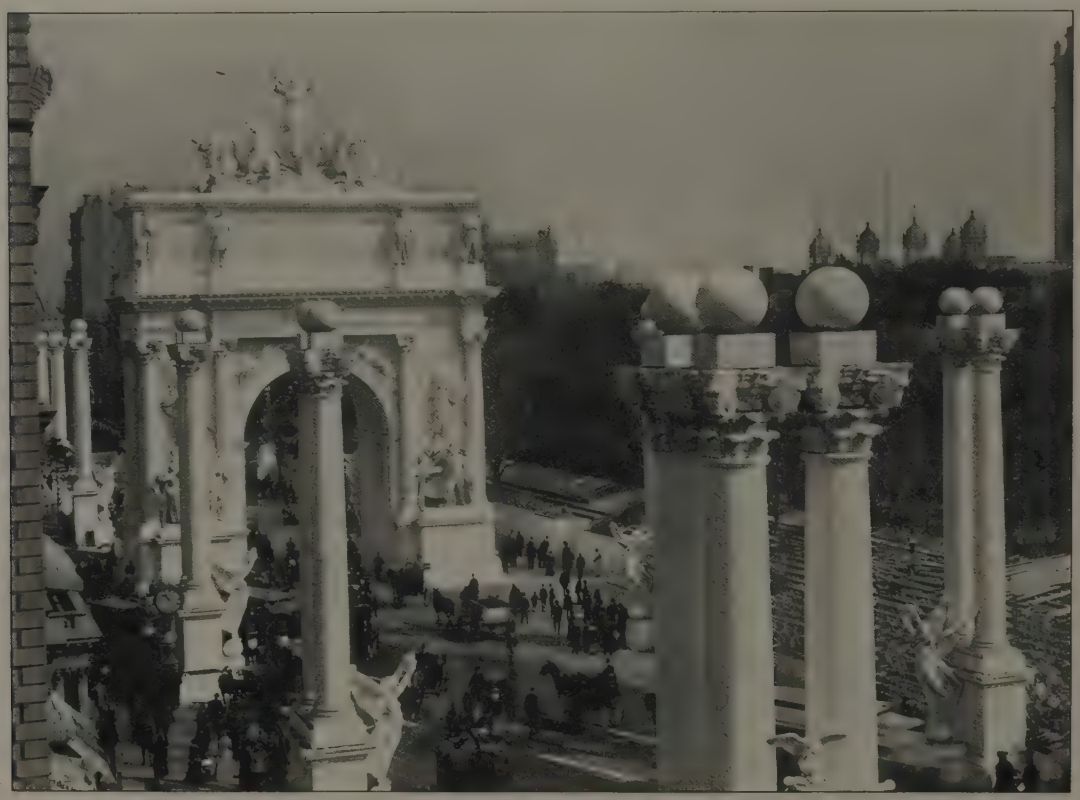
ACCESSORIES TO THE "DEWEY" ARCH, NEW YORK, 1899

Porte Saint Denis and the Arc de Triomphe are modelled upon Roman prototypes, they are very unlike the originals, but even these examples should not alter our attitude toward the present requirements.

In the accessories do we especially miss the architect. While the twin columns represent a good thought, they were poorly detailed and set upon pedestals so inorganic that the stability appears a rather precarious matter. They evidence an ignorance of the basic laws of creative architecture, although it is in them only that architecture and sculpture have been worked out with harmonious originality. The cluster of three columns at both ends of the avenue spoiled the symmetry of the design and showed a perfect helplessness. They appeared a very primitive attempt upon the designer's part at dignity, but upon deeper study their significance descended to nothing more than an endeavor to make a proper corner to the design.

Probably the worst error of all was in building up the statuary upon the pedestals and foundations of these triple columns. The sculptors resorted to almost heroic means in the draping of a cloth or the posing of a figure to hide the defects of architecture beneath, but the lack of unity and good proportion was still most apparent. Mr. Russell Sturgis believes: "Not only where a sculptor was deceived or mistaken as to the depth of the pedestal top, or broad shelf upon which his group was to stand—not only in such a case as that, but in almost every instance the shortcomings of the groups have been most marked in this, that they are not as gracefully, not as nobly, not as amply disposed as the artist of each could have disposed them with more time and thought." However much "time and thought" entered into the quality of the sculpture it is not for us to judge, but the faults of architecture were most certainly not the faults of haste, but were directly traceable to lack of training—the inability to see a thing in its entirety and to treat it as such from beginning to end.

The master mind was lacking. Although, as we have said, the average architect in New York City would have done no better, there are two or three men there who would have grasped the scheme in its entirety just as each sculptor grasped the necessities of the group assigned him. Such men would have designed



THE "DEWEY" ARCH AND ACCESSORIES, NEW YORK, 1899

Photo by Patch Bros.

THE "DEWEY" ARCH, NEW YORK, 1899

DESIGNED BY FREDERICK R. LAMB

a unit, a group of architectural masses more in scale with the site and more in harmony with the occasion. Then the architecture might have possessed the spirit of the new navy, the spirit of modern thought and progress and the arch would have had just cause to demand its place as a monument of our dawning as New America.

The opportunity is even now at hand to correct the errors that now exist in the architectural features of the arch. If money is raised to perpetuate it, let us hope that the architecture may be made as effective, as impressive and as significant as the best group of sculptured art in its composition.

A SUGGESTION FROM "THE AMERICAN ARCHITECT"

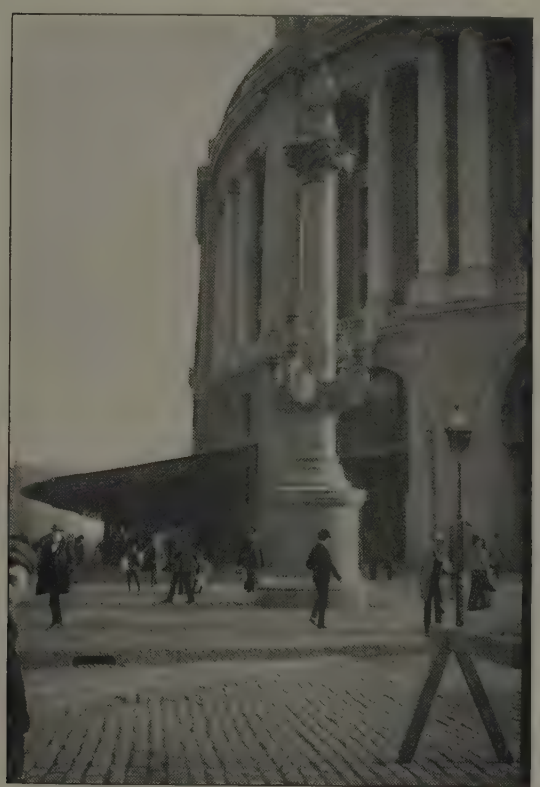
"New York owes to a distinguished engineer, Mr. Alfred B. Boller, one of the best suggestions that have yet been made in regard to the placing of monuments. Lamenting, as every one must, the insignificant and unworthy situations of nearly all the monuments in New York, he proposes that, in the designing of the bridges and viaducts which are rapidly multiplying around the city, provision should be made for monumental ornaments. He calls attention to the new Alexander III Bridge, in Paris, which, beautiful and impressive as it is, might have been made far more so if it had been possible to give it ampler space, and says, most truly, that the wide rivers, the distant views and the general grandeur of scale of the scenery around New York lend themselves in an extraordinary degree to the production of imposing artistic effects. Most of our readers have probably many times been impressed with the quiet, almost melancholy, beauty of the High Bridge, whose very simplicity, combined with its landscape surroundings, makes it one of the most charming objects that New York has to show; and it is easy to imagine how, for instance, the Grant Monument, in a very different form, might have been arranged in connection with this, or some more carefully designed viaduct, so as to retain the advantage of the landscape setting, and in connection with it to produce an effect unequalled by that of any other monument in the world. Of course, it would take consummate talent to design a monument which would harmonize with such a setting, but talent in such matters is now more easily found here than a favorable opportunity for its exercise; and if such sites can be arranged, there will be no difficulty in procuring designs worthy of them. Mr. Boller proposes that, before the sad mistake is committed of erecting the Dewey Arch in permanent form in the middle of a crowded street, under the shadow of a row of enormous hotels, an attempt shall be made to combine it with one of the many bridges and viaducts which are now contemplated in the upper part of the city, and in connection with which it would have a dignity which it could never have in Madison Square."

THE MARQUISE

CONSTRUCTION in metal and glass has been so largely confined to purely utilitarian purposes in the United States that its art possibilities have been sadly neglected. However, it has a future.

The marquise, to a certain extent, takes the place of a porch roof. Coming, as it does, at conspicuous places on a building, it therefore requires a finished and artistic treatment.

In the first place, a marquise, properly considered, is an integral part of the architectural design, and, consequently, provision must be

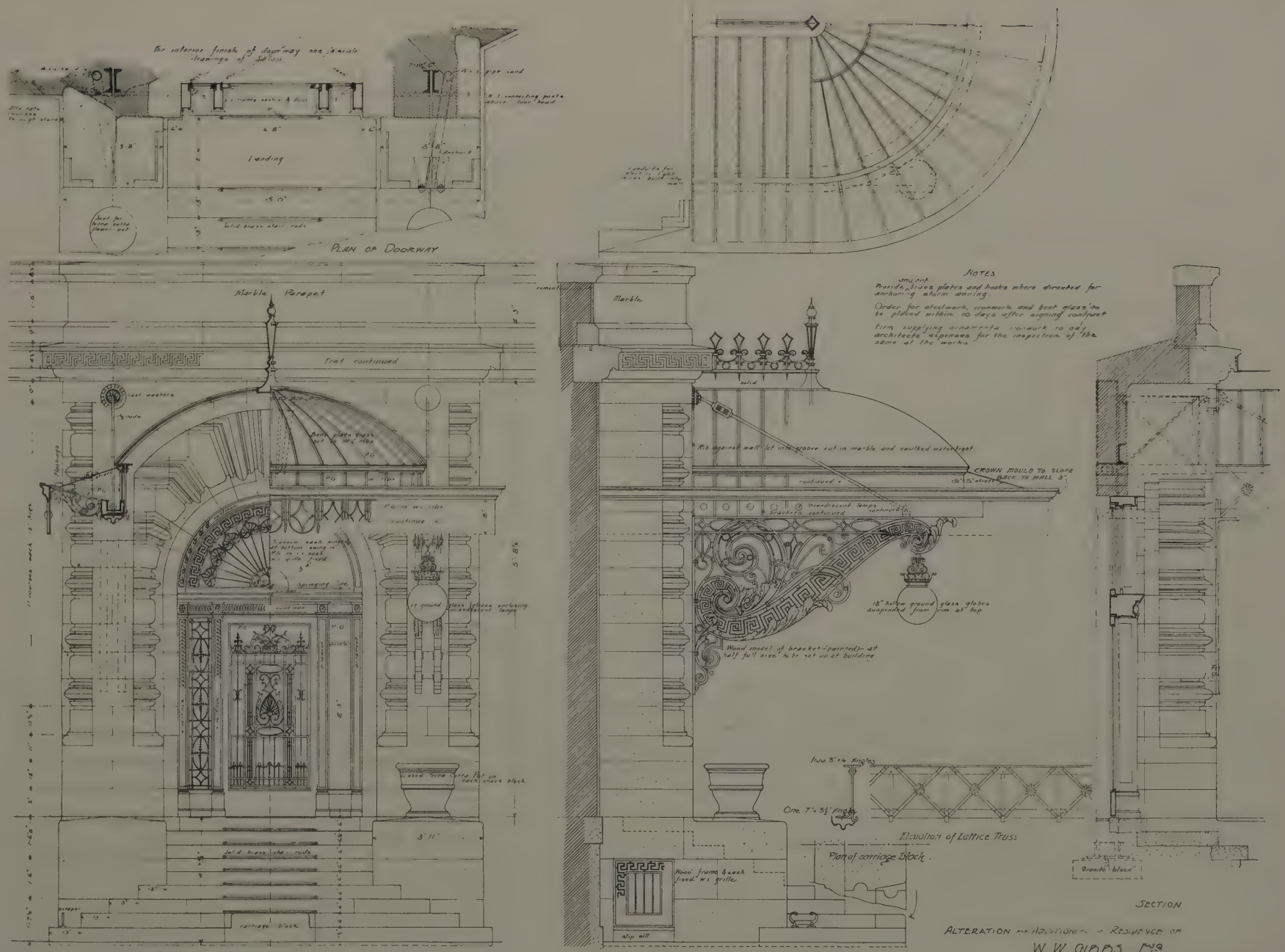


THE SOUTH CENTRAL STATION, BOSTON

made for its reception when the walls that receive and support it are designed. If it is to be on a commercial building, it demands a commercial treatment, and if an architect makes use of his opportunities he will design it in a way suitable to the display of signs and sub-signs at the most advantageous points. When well studied in conjunction with show windows it gives an unusually good opportunity for illumination, and the interior display will attract people from along the sidewalk, either because of inclement weather or on account of the sparkling glass and electricity.

The marquise ceases to be a marquise when perpendicular supports are used, but it can extend outward almost any distance, provided it is elevated in proportion. Notwithstanding this, it should never overhang the sidewalk curb of a regular city thoroughfare, for it can be readily seen that such a projection would greatly interfere with the harmony of perspective looking down the street. But, in the case of a public building the usefulness of the marquise is gone unless the carriage drive turns under it, and this is generally possible, for these structures usually stand back from the regular street alignment, and the advantages of the marquise can be gained without intercepting the view.

The best marquises are the lightest, that is, considered from a structural standpoint, and it must be so constructed that the minimum obscuring of daylight occurs. The ideal marquise, then, would be entirely of plate glass. An appearance of lightness is gained by tipping it up so as to drain back to the building. Such marquises are usually the simplest and best. In perspective they conform well with the architecture, and, considered practically, they are the easiest to drain. In Boston the use of this very essential feature on the new South Central Station



ALTERATION and ADDITIONS to RESIDENCE OF
W. W. GIBBS Esq.
N.E. Cor. 16th & WALNUT STREET PHILADA
KENNEDY MAYS & KELSEY ARCHITECTS 93. CHESTNUT ST. PHILA.

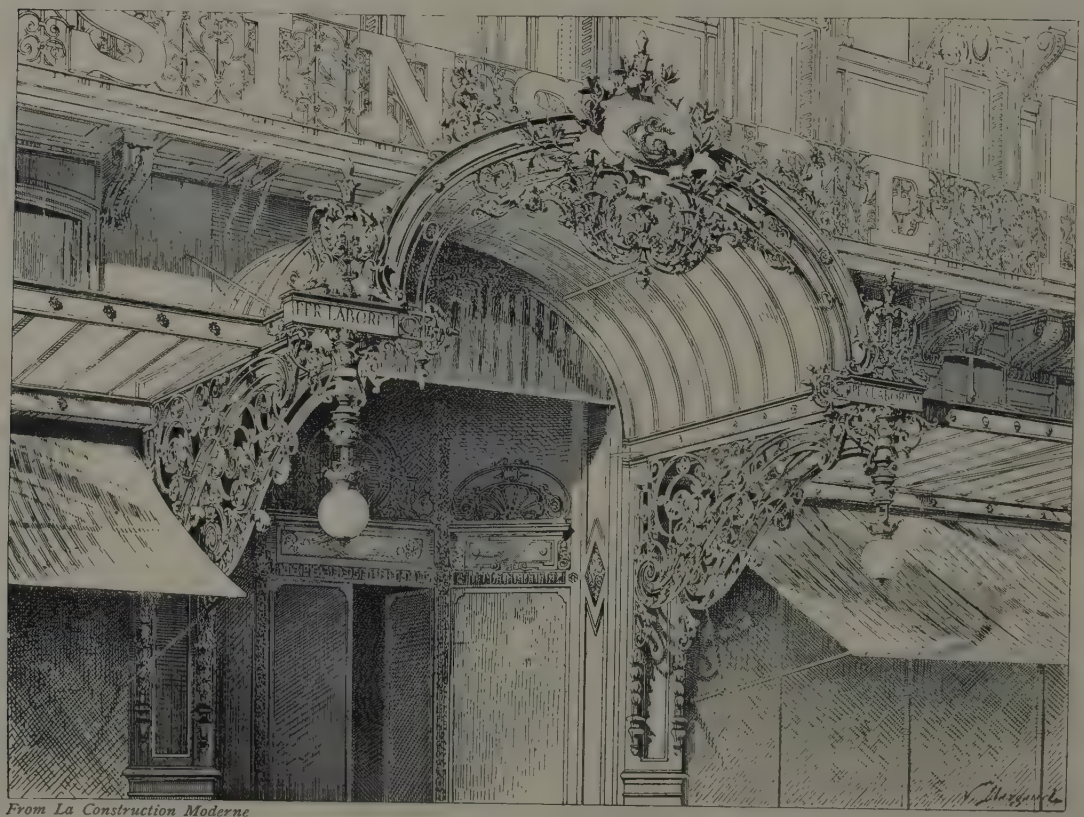
Sheet No-7

THE ESTIMATING SHEET

A NEW ENTRANCE TO THE OLD "WILSTACH MANSION," PHILADELPHIA

From Le Figaro Illustré

A RESTAURANT IN THE BOIS DE BOULOGNE, PARIS



From La Construction Moderne

TYPE OF MARQUISE OVER THE ENTRANCES OF A DEPARTMENT STORE, PARIS

gives the general effect a particularly heavy character. The interiors are much darkened, because the roof slopes down from the building, besides, the relation of the marquise to the wall is but a clumsy adjustment.

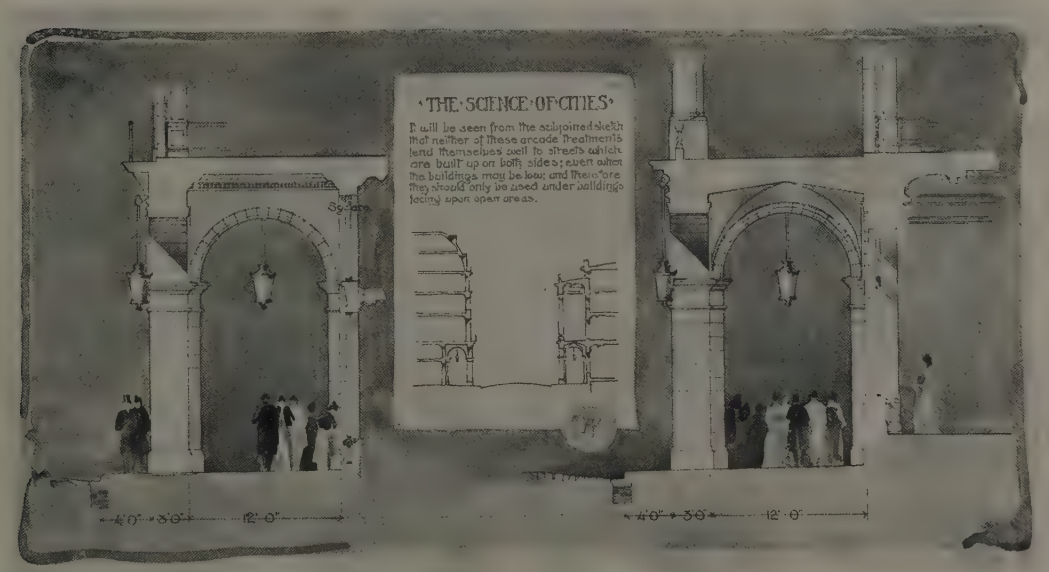
Over private doorways the marquise is frequently used to replace a porte cochère, especially where light is required. Here the art element and æsthetic features have greater scope.

Wrought-iron forms of beauty should be designed, and a decorative ensemble should be striven for. Not only is the result sure to be imposing and effective, but, in the case of a costly mansion, it may become one of the principal features of the façade. This holds true in country residences as well as in city houses, providing they are formally treated.

The arcaded streets of Paris and other continental cities give pedestrians a covered walk at a great sacrifice of light and ventilation to the lower stories, to say nothing of the contracting of the breathing space between opposite buildings. But the occasional marquise, that extends a block or two, offers as good shelter without the discomforts of the arcade, and maintains a respectable width between opposite structures, and a proper relation between public and private vested interests.

Allied to the marquise is the glassed-in porch. These are particularly effective in the country, where large sheets of plate glass extend from floor to ceiling in light metal frames with but a railing or a little tracery above to intercept the view. This serves to remind one that he is not out-of-doors. Sun-parlors are made particularly cheerful by the use of this modified marquise, and conservatories may even add to the natural beauty within them by light treatment of the iron and glass used in their construction.

But—the marquise is our subject. It may be made to conform to any shape or position, and, when understandingly used, bent glass and gracefully curved metal and possibly a sculptured metal cornice together produce a buoyant effect not to be obtained with other mediums or in other forms of construction. As practical devices alone they are invaluable, and, as architectural accessories, they may be made truly modern adjuncts of beauty, expressing the individual tastes of the owner or corporation that uses them. In this way they are peculiarly successful from both a utilitarian and an æsthetic standpoint.


'THE SCIENCE OF CITIES'
It will be seen from the subjoined sketch that neither of these arcade treatments lend themselves well to streets which are built up on both sides; even when the buildings may be low, and therefore they should only be used under buildings facing upon open areas.
4'0" 3'0" 12'0"
4'0" 3'0" 12'0"

THE FIFTH INTERNATIONAL CONGRESS OF ARCHITECTS

TO BE HELD IN PARIS FROM JULY 29th TO AUGUST 4th, INCLUSIVE, 1900

AN event of no little importance in the Paris Exposition will be an International Congress of Architects, a continuation of the movement so worthily carried on by the Fourth International Congress held at Brussels in 1897. In the latter, Mr. George O. Totten, of Washington, and Mr. W. L. B. Jenney, of Chicago, were appointed Vice-Presidents to represent the United States in the present Congress. A committee of prominent French architects are in charge of the arrangements, and the entire Congress is under government auspices. The work has been so systematically divided that a successful convention is the most natural sequence. A committee composed of *Presidents d'honneur* and artists, both native and foreign, will act as patrons.

The by-laws, prescribed by the French Government, fix the date of meeting from July 29th to the evening of August 4th, 1900. The minimum assessment of contributing members has been determined upon as 100 francs, and of *membres adhérents* or visiting delegates, 55 francs. By the rules of the convention, any architect is eligible who notifies M. Lucas of his intentions to attend and who registers as a visiting member.

Governments and societies have been asked to enroll themselves among the number of contributing and nominal members, and to send a delegate to the Congress as their representative.

Many questions have been entered on the program, all of which should present an interest internationally. Among them are:

(1) The Artistic Side of Works of Architecture, this question being continued on the program from the Fourth Congress of 1897.

(2) Education in Architecture (higher studies and professional training), this question being continued from the Paris Congress of 1889 and the Brussels Congress of 1897.

(3) The Workingman's Dwelling-house in All Countries, by request of the British architects.

An exhibition of original drawings by architects, visits to monuments and points of architectural interest, a musical evening and a banquet will be features of the Congress. Contributing or subscribing members will be entitled to a Personal Card and Badge of the Congress as well as to all the publications (collections of preparatory documents, verbal discussions and full reports), which will be published by the Government, or the Bureau, and by the Committee. Such cards, badges and publications will be presented to presidents of honor and to delegates of foreign governments. The Bureau of the Congress is preparing the first collection of documents and these will be distributed in the early summer. It will contain the proceedings of the commission to organize this Congress, a list of the members of the Committee of Patronage, the Congress By-Laws, in full, and a partial list of contributing and subscribing members.

M. Alfred Normand, Membre d'Institut, is President of the Bureau of the Organization Committee, and M. Maurice Poupinel is General Secretary. M. Charles Lucas, 23, Rue de Dunkerque, is in charge of the foreign relations of the Congress.

Such an International Congress of Architects will be an attractive feature of the series of great conventions in Paris during the Exposition. In many of the professions this is the first step toward an international meeting, but the architects are able to call this their Fifth Congress. That it will be an assembly of the sincere and conscientious members of the architectural profession is well assured by the character of previous international conventions, especially by the Congress of 1897.

An editorial in *The Brickbuilder*, some years ago, in speaking of the Fourth International Congress of Architects that had been recently held in Brussels, said, in conclusion: "Aside from the business transacted, the one thing which was most worthy of note was the individual character of the distinguished delegates and the high personal esteem in which they were held. There were present not only architects, but statesmen, three members of the Institute of France, one deputy, one member of the Italian parliament and several French representatives, besides others in political and municipal affairs from many countries. That Leopold, King of the Belgians, should have come up from Ostend especially to open the congress is sufficient proof of the high esteem in which our profession is held in foreign countries.

"It is to be hoped," the editorial went on to say, "that the next congress of architects, which is to be held in connection with the

International Exhibition in Paris in 1900, may be more fully attended by our countrymen. The architectural efforts of America are hardly appreciated at all in Europe outside of England.

"While our architecture has not the past to boast of, which is so valuable a factor in European art, our progress during the past two decades has been along lines of which we have every reason to be proud, and in an international congress of this description our delegates ought to be able to both give and receive."

Such a comment is just as applicable to the approaching Congress of 1900, for some of our eminent architects are every bit as able "to receive" as they were when *The Brickbuilder's* editorial was written. There are many lessons to learn, and not least among them the dignity of a congress itself. Abroad, the profession is held in such esteem that the king of the country in which the Congress of 1897 met officially opened the proceedings in person. In such an august assembly some American architects, from acquaintance with national conventions at home, may feel somewhat ill at ease. An international convention is organized as an opportunity for dignified discussion and for serious consideration of architectural problems, instead of for vain-glorious boastings and a promiscuous exchange of compliments. It is safe to predict that no excursions at the expense of manufacturing companies will be accepted, nor will punch be quaffed from miniature sample bath-tubs.

From Berliner Architekturwelt

COMPOSITION BY OTTO REITH

From Berliner Architekturwelt

COMPOSITION BY OTTO REITH

A PAPER BY EDWIN HENRI OLIVER, OF NEW ORLEANS

READ AT THE CLEVELAND CONVENTION

ONE who takes a broad view of the practice of architecture in our country will see that there are at least four distinct fields of labor, the boundaries of which are irrevocably fixed by nature; and all of these regions are clearly distinguished by variations of climate and other conditions. I refer to the East, the West, the North and the South. We have been recently informed by the politicians that we are now a united country, and that there is no North and no South. Our geography, however, flatly denies these statements.

The development of "a national indigenous style" appears to be extremely difficult in a country that sweeps over such vast expanses and which is naturally divided into distinct regions, inhabited by a heterogeneous people having no traditions, and who are destined to develop strong provincialisms under the perpetual influence of climate and local traditions that time will create.

A style, to be indigenous and natural under such conditions, must necessarily be provincial to be fit and proper for the particular region in which it is developed; thus we will have at least four natural styles in our country, all having more or less resemblance to each other, which general resemblance we may call national. Thus far, very little progress has been made in the development of style. The architectural journals, books and photographs have been the agents to feed us on the dry bones of the past. A great interest taken in this subject during the present year is an indication of unrest and dissatisfaction with present methods; and this general dissatisfaction will the more easily permit of the free development of natural styles.

It is strange, but nevertheless true, that the differences in climate are expressed in the architecture of the European countries to-day. The mechanical methods of building, as well as the refinements of style maintained in the rural districts of France, Germany, Italy, Spain, etc., differ from those of five centuries ago only in proportion to the advance of civilization in general; and they differ contemporaneously one from another as much now as they did in the Middle Ages. Even the great cities which are planted along the great highways of the world and which are subject to the greatest cosmopolitan influences remain almost as distinct in their architectural characters as they were when they were the strongholds of liberty against the feudal system. The common and distinctive architectural forms in these older communities of the world are the result of established customs and ancient traditions, which have their roots not only in the characteristics of politics, race and religion, but in the very climate and soil of the country which have shaped the popular sentiments of the people, as well as produced the materials for building, and through these have dictated the forms by which they are most readily adapted to meet the wants of mankind.

Why is it, then, that we are so fond of masquerading in the cast-off garments of the past and care so little for creating an architecture that is natural to ourselves? To my mind, there are two or three reasons quite clear. In the first place, we rely too much on academic formulas, formulas that were made many centuries ago by other races and under conditions that were altogether unlike those under which we live. There seems to be a sort of continuous conflict between the discipline of the schools and the practical requirements of the day. If the prejudices of the architectural colleges are permitted to prevail, a correct and scholarly array of classic contours and measures will be faithfully reproduced, and there will be an undesirable sameness in the architecture of all the climatic zones of the country at the expense of practical requirements and the natural love of variety. If, on the other hand, the practical requirements are provided for in a natural and common-sense way, there is likely to be a palpable offence against some of the most venerable forms of design. But there is a conflict still more apparent and still more incessant between those formulas and the methods of structure imposed upon building by the application of modern science to all its details. The progress of mechanical invention is so rapid and constant that it is almost impossible for the architect to keep abreast of it with this work. These mechanical inventions for all classes of buildings are at perpetual warfare with the principles of Vitruvius, which guided our forefathers. If the office of the architect is hospitable to these modern influences, there must be a revolution. The result of this revolution will constitute the style of the twentieth century.

It is pathetic to pass over the South and see

towns of 20,000 or more energetic, hospitable and enterprising people with houses and other private and public buildings built in what is miscalled the "modern style" in distinction from the Colonial, but not one of these will be found to be really good, grammatically constructed or conceived in a spirit of subordination to any type of art. They are carelessly compounded of exotic and heterogeneous elements, and so far as their decorative or architectural character is concerned, there is no expression of climatic or other natural conditions in them.

The architecture of the South at the present time is anything else than indigenous. Most of the buildings recently built in the Sunny South are modelled after those of the Northern cities with a lack of fitness that is surprising. The undisciplined invention of architectural forms which is so general, produces many travesties of art, and the fact that none of the experiments at style give such permanent satisfaction as to cause a continuance, but that they are succeeded by new experiments of illiterate fancy — these things seem to indicate a general desire for a more orderly system of design that will be in touch with the climatic and social conditions of the people; a style that is broad and generous, plain and temperate, a style that may in all truth and lightness of heart be called Southern.

There is not a more excellent opportunity to develop a natural and indigenous style to-day than in the city of New Orleans. Having climatic conditions that make it unique among all other American cities, and, indeed, among all of the European cities, with the possible exception of The Hague and Venice; having, of all the large cities, the largest proportion of Latin descendants from the art-loving nations of France, Italy and Spain, and being the nearest and the most in touch with the great Latin countries of Mexico and South America—these are conditions that will affect our architecture to a great extent, as it has previously done, if not create in time, a distinct style of its own. But the architects of the South should not set themselves against these natural conditions if they desire to create an architecture that is natural.

SOME LESSONS FROM THE UNITED STATES

REPRINTED FROM "THE BUILDER"—LONDON, NOVEMBER 4, 1899

WE have in these columns frequently pointed out that the pessimistic forebodings of the commercial downfall of England were absurd, because unless there is an actual deterioration in a people commercial or any other kind of decay is impossible. There may be overconfidence, too great an inappreciation of the movements of society in other countries, but these arise to a certain extent from a feeling of power.

Whether, however, it is sufficiently realized in this country how keen is the determination of Americans to obtain commercial business outside their own borders, and to compete with England in all the markets of the world, may be doubted. Such competition must necessarily become keener year by year, for though in the United States the population increases, yet manufactories and works of all sorts equally increase, and thus the internal competition causes a desire to move with the markets outside the United States.

In one particular, also, America has a great natural advantage over England, namely, in the great extent of its waterways. Large and powerful streams are to be found in all parts of the continent and more and more water is being harnessed and made to do industrial work. The Niagara Falls, the strongest water power in the world, are already, without any perceptible diminution of their forces, the motive power of important works. Further to the west the difference in level between Lakes Superior and Huron causes the rapids of Sault Ste. Marie. This fall of water is now also being utilized. The largest pulp mills in the world are in successful operation on what a few years ago was a barren island, and other undertakings, for the manufacture of ferro-nickel, will presently be working on the same spot. These are but two instances out of many.

There is yet another point to be borne in mind. The American is a great traveller. His mind is keen and receptive. When he goes outside of America his intellect is ever on the alert. He may go ostensibly on pleasure, but he has an eye to business. Moreover, the ease and comfort of the ocean communication between Europe and America are such that the American business man thinks little or nothing of running across to Europe for a short time. Many Americans are thus as well acquainted with European wants and European methods of work and business as ourselves. But the Englishman does not make himself, as a rule, equally well acquainted with what is going on in America. Nor does the American confine his excursions to Europe; he will pass over into Mexico, make a trip to Japan or China, not with the same every-day air as when he crosses to Europe, but still in the ordinary way of business. The American is thus rapidly becoming the widest-minded judge of the commercial needs of the world. Distances in the United States are so great that movement in Europe is mere child's play, and hence he roams over the Continent watching the business methods of every country. If a practical moral be drawn from this it is that English manufacturers and men of business need to develop "commercial travelling." They must not only seek business, but become acquainted with the needs of buyers the world over.

Perhaps, however, the most striking lesson which can be learnt from the United States at the present time is the efficiency of the educational system. It has been necessary many times to repeat in these columns, when referring to the question of technical education, that the basis of any such latter system is a good general education. In the United States technical education is far in advance of this country. The chief college for its teaching, the Massachusetts Institute of Technology, at Boston, has over 1,000 students, and turns out every year a number of young men of the highest qualifications and training—all bent on making their mark and their way in life. In addition, there are technical departments at different colleges and universities, so that the general technical education of the United States is far ahead of that in England. But this high standard could never have been reached had it not been for the universal and admirable general education which every one enjoys without much cost to parents. It is the common education of the United States which makes it a country of real equality from a social point of view, and enables ability to come to the top. It is this universal system which enables technical education to be carried on as it is. There is a natural gradation from the school system to the college system—in some instances to classical studies, in others to technical studies. Technical education is not the unsystematic, almost despised, business

it is in this country. It is recognized as a necessity in the United States—as a part of the higher education of the country for a certain section of the youth of the nation.

Moreover, when we note the effect of the general education of the country as a preparation for technical education, it must never be forgotten that, supplementary to all kinds of education, there is the free library system, which places within the reach of every man, however poor, the power, by his own reading, of improving his earlier education and of becoming acquainted with the intellectual movement of the world. Nor can the value of a system of free libraries as part of the ordinary equipment of a community, in regard to the occupation of the leisure hours of artisans, clerks and every workingman, be overestimated. How widespread is this system in the United States is not realized in this country, nor can we here enter into details. One illustration may, however, be given. In the State of Massachusetts there are 687 free secular libraries, and only seven towns in that State are without these institutions. These towns are going back, and they represent only one-half of 1 per cent. of the population. In other words, the entire population of the State of Massachusetts, to the extent of 99½ per cent., has a library within its reach.

It is easy, when the extent and completeness of the American system of technical education is noted, to see how so much mechanical ingenuity is diffused over the United States. At present there is abundant occupation for all this trained intellect; for, populous as are the United States, the country is so immense that the mechanical work which has still to be done is equally extensive. As population increases, the pioneer system of railways, for example, has to be superseded by a completer system, by better permanent ways, stronger bridges; branches have to be built and stations erected. The railways of the United States alone can, therefore, absorb any amount of skilled work. Nevertheless, English manufacturers and others must reckon with this factor of a highly-trained, numerous and energetic class of men, the results of whose labor and ingenuity may affect us in our own and in foreign markets.

There is yet another point which the English manufacturer would do well to bear in mind. There is no probability whatever of the Protectionist tariff being substantially altered. Changes may be made, duties may and possibly will be lowered from time to time; but, by the admission even of those who are not benighted protectionists, the raising of revenue by means of numerous and even high duties is not disliked by the people; and what is more important, no substitute for such duties can apparently be found. The Federal Constitution of the United States makes it more difficult than in England to devise systems of taxation. The income tax, which in this country is so easy a method of raising revenue, is impossible. Hence, apart altogether from any question of protecting native industries by means of duties, it appears unlikely that any substantial change in the tariff will be made. Consequently, the English manufacturer will not compete on equal terms in the American market, and is never likely to have the chance, and must make his plans accordingly.

If, leaving these larger considerations, we turn to some matters of every-day interest, there are several in regard to which we in England may well take some lessons. First and foremost is the development of the system of electric lighting, which may now be said to be universal—every town, great or small, is lit by electricity. The American, though in his own house he has a liking for shade, yet wishes to have his streets and stations as light as he can make them during the hours of darkness. Hence he has adopted electric light everywhere. Equally also he wishes to communicate, whether for business or other purposes, as quickly as possible. Hence telephones are used so widely and so constantly as to have become a necessary factor in daily life. The convenience, the saving of time and money which an efficient and universal telephonic system brings about cannot be realized until it is seen in operation. Again, the system of tramcars, worked in rapid succession and at a cheap rate, and very widely, has made personal communication easy and rapid to a degree which also cannot well be understood without a trial. Life to large numbers of workers is rendered more bearable by the ability to pass quickly and without fatigue from place to place. Equally there are points upon which adverse criticism may be brought to bear, but these are very largely necessarily caused by natural or artificial conditions. The frequency of level crossings and the unprotected state of the railway tracks arise from the greatness of distances; bad roads, because rural population is sparse and the traffic on them is slight and, to a large degree, purely agricultural. As soon as the necessity for a good road arises it is made. In the United States there is a community still markedly in a stage of national youth, from which, however, it is well that older countries should learn what they can.

THE DIRECTORY

OF THE

ARCHITECTURAL ANNUAL

A CONDENSED REPORT OF THE WORK OF THE LEADING
ARCHITECTURAL SOCIETIES AND SCHOOLS
OF THE COUNTRY

BOOK REVIEWS AND INDEX TO ARCHITECTURAL PERIODICALS

THE AMERICAN SCHOOL OF ARCHITECTURE IN ROME

CHARLES F. McKIM, President. THEODORE N. ELY, Vice-President.

SAMUEL A. B. ABBOTT, Director.

H. SIDDONS MOWBRAY, Secretary and Treasurer, 66 West Eleventh Street, New York, or Villa dell'Aurora, Rome.

The project of the formation of The American School of Architecture in Rome dates from the spring of 1894. On June 12th of the same year, a meeting was held at the Century Club, in New York, at which it was decided to found an institution which in the course of time should be the equal of the foreign academies in Rome, though at first somewhat different in scope. The management is in charge of a permanent committee of men of high ability in architecture and the allied arts.

To the holders of Travelling Scholarships, to those who have acquitted themselves with distinction in the competitions for these scholarships and to members of the Ecole des Beaux-Arts of at least three years' standing, it offers opportunities for the completion of their professional training in special lines of study which can be pursued elsewhere only under great disadvantages. In addition, there is the "Roman Scholarship" of the value of $1,500, offered first in 1895, the competition for which is open to graduates of architectural schools throughout the country, and to members of the Ecole des Beaux-Arts of two years' standing, less than thirty years of age.

It is believed that the foundation of the school in Rome has marked a distinct advance in the history of architectural education in this country, and will tend to bring about more and more co-operation between the different schools, to continue the work of which is its chief aim.

UNIVERSITY OF CALIFORNIA

Berkeley, Cal.

B. R. MAYBECK, Instructor.

The University of California has not yet officially recognized the course in architecture, but the facilities are all at hand, and one student is ready to take up the course when regularly defined. The Hearst Library and photographs form its principal endowments, the former consisting of 600 volumes. There is no charge for tuition.

COLUMBIA UNIVERSITY

New York City

SCHOOL OF ARCHITECTURE

OFFICERS OF INSTRUCTION.

WILLIAM R. WARE, LL.D.,
Professor of Architecture.

ALFRED D. F. HAMLIN, A.M.,
Adjunct Professor of Architecture.

FRANK DEMPSTER SHERMAN, PH.B.,
Adjunct Professor of Architecture.

M. K. KRESS, A.M.,
Curator and Lecturer in Architecture.

CHAS. A. HARRIMAN,
Instructor in Architectural Drawing.

CHAS. P. WARREN, A.M.,
Tutor in Architectural Construction.

WILLIAM T. PARTRIDGE,
Lecturer in Architectural Design.

HENRY F. HORNBOSTEL, PH.B.,
Assistant in Architectural Design.

GRENVILLE T. SNELLING, S.B.,
Instructor in Architectural Engineering.

The school was founded in 1881 through the generosity of Mr. F. A. Schermerhorn, under the direction of Professor W. R. Ware. It now has sixty regular students and seventeen specials. The four-year course deals with history, drawing and design, architectural engineering, specifications, reading and writing in the first three years, while the last year is devoted to independent work along post-graduate lines. The University courses are offered to graduates of the four-year course and represent advanced study in history and design, or construction and practice. Special courses are given to applicants who have had three or four years' practical experience as draughtsmen in offices. They are required to pass an examination in architectural drawing, including the five orders, and are received for periods of two months at a time.

Three travelling scholarships were established in 1890. These prizes are awarded in alternate years and are open only to graduates under thirty years of age. In addition to these, every fourth year, beginning in 1902, there will be awarded a travelling scholarship valued at $1,000. The equipment of the school consists of books and photographs given by Mr. F. A. Schermerhorn; a classified library of prints and plates; the Avery Architectural Library of about 15,000 volumes; a museum of building stones, tools and materials, and a large collection of lantern slides.

The cost of tuition in the four-year course is $200 a year. The fee for special students is $30 for each period of two months. This entitles them to the instruction given in the draughting rooms and four hours a week of recitations or lectures. An additional fee of $5 is required for every additional hour; but in no case will the fees exceed $50 for the two months.

THE COLUMBIAN UNIVERSITY

Washington, D. C.

DEPARTMENT OF ARCHITECTURE

THE CORPS OF INSTRUCTION.

JOS. C. HORNBLOWER, PH.B.,
Professor of Architecture.

THOS. J. D. FULLER, B.S.,
Assistant Professor of Architecture.

THEODORE F. LAIST, B.S.,
Associate Professor of Architecture, in Charge of Department.

ARCHITECTS ASSISTING THE CORPS OF INSTRUCTION FOR THE YEAR 1899–1900.

WALTER G. PETER. EDWARD W. DONN, JR., B.S.
EDWARD A. CRANE. FRANCIS B. WHEATON.
OSCAR J. VOGT, Instructor in Architectural Drawing.

At the beginning of this year the Department of Architecture was reorganized and is now established on a firm footing.

There is a regular four years' course leading to the degree of Bachelor of Science, as well as a special course open to those whose previous education is such that they can, in the opinion of the professor in charge, pursue the course to advantage. No entrance examination is required of special students, but a certain degree of proficiency in drawing and the rudiments of architecture is expected.

A series of lectures is given annually by eminent practising architects.

The annual tuition fees are, for special course in architecture, $40.00, and for the regular course, $100.00.

Any other information may be had by referring to the University Catalogue, or to

THEO. F. LAIST,
Associate Professor in Charge of Department of Architecture.

CORNELL UNIVERSITY

Ithaca, N. Y.

COLLEGE OF ARCHITECTURE.

In 1870 a department of architecture was organized, which in 1896 was changed to a college of architecture. The principal difference between the college and the department consists in the relations between the professors and instructors of architecture, and the administrative work of the institution. Under the old system the details of the department were submitted to the university faculty for discussion. Under the new system the faculty of architecture has practically entire charge of the affairs of the college.

The faculty of architecture consists of the following:

ALEXANDER BUEL TROWBRIDGE,
Professor in Charge of the College of Architecture.

CLARENCE A. MARTIN,
Assistant Professor in Charge of Construction.

JOHN V. VAN PELT,
Assistant Professor in Charge of Design.

OLAF M. BRAUNER,
Assistant Professor in Charge of Drawing and Modelling, and Lecturer on the History of Art.

ALBERT C. PHELPS,
Instructor in Charge of History of Architecture.

Regular students are admitted to a four-year course leading to a degree. Special students are admitted to a two-year course not leading to a degree, but for which a certificate is given.

The general aim is to give students a thorough foundation in the theory of construction and design in architecture, supplementing this with such subordinate subjects as will help toward the symmetrical development of an architect. Mathematics, graphics, mechanics, history of architecture and of art, free-hand drawing from the antique, drawing from life, decorative work, and many other minor subjects make up the curriculum.

There are two architectural fellowships at Cornell, one of the value of $500 for one year, and open to graduates of any approved school of architecture in the world; and the other of the value of $2,000 for two years, and open only to Cornell graduates. The first is a resident fellowship; the second is a travelling fellowship. Only one competition has been held for the travelling fellowship to date. The winner, Mr. W. H. Dole, spent the year 1898–99 at Cornell studying advanced problems in design. In the summer of '99 he travelled in Europe, seeing quite thoroughly the British Isles, Holland, Belgium and a large part of France. Mr. Dole is at present (February, 1900) working in advanced design at the college, and next fall will sail for Italy. His second European trip will comprise Italy, Greece, Southern France and an extended stay in Paris. So far, the scheme, which was a frank experiment, has been entirely successful. The holder of the fellowship has used his time to the best advantage by means of this combination of travel and of home study. His first trip

to Europe was novel, instructive and inspiring. The second trip will be for him a lasting stimulus, rendered doubly strong and certain by his familiarity with the monuments of architecture through his home study at Cornell, and by the experience gained on his first trip.

During the past year the College of Architecture has been presented with two memorial medals and a memorial collection of photographs. One medal was given by the father and sisters of Charles Goodwin Sands, a graduate of the department of architecture in 1890, who died a few years ago. The other medal and the photographs are in memory of Clifton Beckwith Brown, of the class of 1900, who was killed during the battle of Santiago. The medals, so-called, are in the form of dies. At the date of writing the Sands' medal is being modelled by Charles Grafly, of Philadelphia, and the Brown medal by Professor Olaf M. Brauner, of the architectural faculty.

The equipment of the college is worth mentioning. It possesses a very good working library, a museum of models and architectural casts, and a collection of about 1,500 photographs. Any graduate of the college may secure blue-prints of the large collection for a comparatively small sum. Reference to these has been invaluable to the students in the past.

A means of practical education and opportunity for contact with contemporary progress is furnished in the spring trip. It is an inexpensive method by which the students may obtain the best idea of the world's activities beyond the theory of the classroom.

The progressive and enlightened policy upon which the Cornell course is run commends itself to those who look for an intimate relation of practice, theory and other evidences of vitality in a college course. One evidence of this progressiveness is seen in the fact that the College of Architecture is the official headquarters of the Central New York chapter of the American Institute of Architects. Annual meetings are held, which are of the nature of conventions. These meetings comprise some business and much pleasure, generally ending in a banquet. The recent graduates of the college and other promising young men of Central New York who are engaged in the profession of architecture are taken into this chapter as junior members.

Another evidence lies in the custom of the faculty to invite men of active practice to visit Ithaca and give lectures or informal talks upon subjects of peculiar interest to themselves. In these ways does the college keep in touch with the active side of the profession, as well as by contributing each year to the exhibitions of architectural drawings held in the different cities.

The official publication of the college is the "Annual," an illustrated book, giving the courses, aims and some of the student work. It also speaks for this spirit of activity and vitality that characterizes the course. The last issue, especially, in careful editing, in artistic arrangement and in attention to the latest attainments in book-making, has a general tone that is far in advance of the other college publications.

The fact that Mr. John V. Van Pelt, Assistant Professor in Design, was in 1895 one of the first three Americans to obtain the diploma of the French Government speaks for the superior quality of the teaching force that Cornell has drawn to her Architectural School.

The ultimate aim of the College is to develop into an institution where art of all kinds will be fostered and taught. The primary reason for this aim is to make the training of the architect more liberal, more rounded, by the presence of the sister arts. It is felt that architectural students should be placed in an atmosphere filled with art thought, art talk and art work. More than this, the architect to-day must know something of mural painting and sculpture, and should be readily able to distinguish the good from the bad. If this reason seems a selfish regard for architects, it must not be forgotten that painters and sculptors also need a thorough understanding of the general laws which govern architectural composition and architectural scale. If, then, the professions or arts are interdependent, the ideal plan for the development of any one of the arts is in an institution where the others are taught.

The tuition for regular and special students is $125 per year, payable in three payments.

UNIVERSITY OF ILLINOIS

Urbana, Ill.

N. CLIFFORD RICKER, M.Arch.,
Professor in Charge.
CYRUS D. McLANE, B.S.,
Assistant Professor of Architecture.
JAMES M. WHITE, B.S.,
Associate Professor of Architecture.
SETH J. TEMPLE, Ph.B.,
Assistant Professor of Architecture.

The department of architecture was opened in 1873. About fifty-four regular students in architecture and architectural engineering and eight special students are in the school. There are two general courses, one in architecture representing a training in mathematics, construction of all kinds, office work and methods, history of architecture, perspective drawing and design; the other in architectural engineering, giving instruction in higher mathematics, bridges and bridge design. The department is provided with gifts, working drawings, specimens of building materials, casts, brick and mosaic panels. Graduates of this course are not required to take examinations in architectural construction, strength of material and sanitation, which are required of all other applicants for license to practice architecture in Illinois. Papers by graduates and students are published in the *Technograph*, an annual of the College of Engineering. The aim of the course is to fit its students for able assistants, good builders and safe architects. This has evidently been accomplished in not a few instances, for 9 per cent. of the licensed architects of Illinois are graduates or former students of the department; others are engaged in every Western State and Territory, and even in Japan.

Two free scholarships are offered to all University students from each county in the State. Eight fellowships of $300 each are offered to University graduates, and are open to architectural students, as well as the others.

University fees are $24 per year; the average cost is $250 to $300 per year.

THE INTERNATIONAL CORRESPONDENCE SCHOOL

Scranton, Pa.

DEPARTMENT OF ARCHITECTURE

Since its inception, separate schools have been formed, which specialize in certain lines of work more or less intimately connected with the architectural profession. As a result, the International Correspondence Schools now furnish instruction in building design, construction and equipment through six distinct schools.

WM. SCOTT-COLLINS, Architect, Principal.

MAURICE M. SLOAN, Architectural Engineer, Assistant Principal.

Address, The International Correspondence School, Wyoming Avenue, Scranton, Pa.

The schools are represented in *Science and Industry*, published monthly by the Colliery Engineer Company, proprietors of the schools. Messrs. Collins and Thomson are associate editors, and the other principals contribute regularly. Subscription, $1 per year in advance; single copies, 10 cents.

The School of Architecture of the International Correspondence Schools was founded in the spring of 1894, its ultimate aim being to raise the standard of the artisan and teach the younger members of the profession the technical details of each department of the building trades.

The principal of each school is assisted in the work of instruction by his special corps of trained examiners and instructors. Following is a list of the various courses of instruction and the scope and cost of the complete architectural course.

It is intended for architects, draughtsmen, contractors and builders, carpenters, masons, bricklayers and other artisans, and all others desirous of qualifying themselves to design and construct buildings. The student who completes this course will be able to design, prepare working drawings and specifications for building operations, calculate quantities, estimate costs and will have a thorough knowledge of iron and steel construction.

Prices.—Cash, $60.00, or $68.00, $73.00 and $78.00, in monthly payments of $5.00, $3.00 and $2.00, respectively.

Architectural Drawing and Design Course.

This is intended for carpenters, contractors, architectural draughtsmen and all who wish to learn architectural drawing, history and design.

Prices.—$40.00, $45.00, $50.00 or $55.00, according to plan of payment.

The graduate of one of these courses is not necessarily a fully educated man, but he knows more about that part of his business which cannot be "picked up" from experience than his fellow-workers. He has a more practical education, for his purpose, self-advancement, than could be obtained in any resident school, because he has learned nothing he could not immediately use, and, by combining education and work, has made each of double value.

The need of such men is so great that the schools have found favor with many members of the architectural profession who are acquainted with the work they have undertaken and the results accomplished. And not a few practising architects have taken advantage of this opportunity to review former studies and increase their knowledge of modern architectural engineering and recent developments in the various building trades.

The results accomplished by the schools demonstrate that correspondence education, with a persevering student at one end of the line and a broad-minded and experienced management at the other, is productive of large practical results. The courses are not intended as substitutes for college or resident technical school courses, but represent the night work of advanced artisans ambitiously inclined. They furnish to artisans and practical workers in the various divisions of the architectural profession specialized education in the scientific principles underlying their work and their practical application. As the courses begin with arithmetic, the only qualification required of the student is the ability to read and write English and persevering application to study.

The Correspondence School of Architecture occupies a unique position. It is not scholastic in character, but exists for the ambitious, thoughtful artisan who, while pursuing his daily work, may in outside hours become proficient in matters he cannot acquire by experience. It must not be placed beside college and technical courses, but is so different in character, deals with such a different class of workers, and reaches so many more students that it occupies its own peculiar field. Some men who have obtained a broad architectural education use the course to perfect themselves in technical details. The books are supplemented by diagrams and illustrations that make the courses both lucid and thorough. The keynote of all is that the isolated student, put upon his own resources, may reach a high standing by individual work.

The fact that the total number of students and graduates in all the schools operating under the title of the International Correspondence Schools is at this writing over 150,000, and that thus far the total enrollment has doubled each year, indicates a future growth for the new system of education that will be one of the marvels of the twentieth century.

TULANE UNIVERSITY OF LOUISIANA

New Orleans

ART DEPARTMENT

WILLIAM WOODWARD, Professor of Architecture.

The course in architecture was founded in 1894; the number of students in attendance is five, pursuing either the four-year course in architectural engineering or the special courses. The department is provided with plans and specimens of materials. About 150 free scholarships are available throughout Louisiana, admitting to architectural as well as other courses. Tuition in the regular course is one hundred and five ($105) dollars per year; for special courses it is proportionately less.

McGILL UNIVERSITY

Montreal, Canada

ARCHITECTURAL COURSE

S. HENBEST CAPPER, M.A. (Edin.), A.R.I.B.A., R.C.A., MacDonald Professor of Architecture, in charge.

H. F. ARMSTRONG, Assistant Professor of Free-hand Drawing, Drawing and Geometry.

The architectural course was founded in 1896, and since that time twelve students have been in attendance, three have graduated and five are still in the course. The plan of the course covers four years.

Endowments cover the salary of a professor and an annual income for the extension of equipment. Gifts have supplied the department with casts, library, photographs, slides, models, lanterns and diagrams.

To legally practice in the Province of Quebec an architect must be a duly qualified member of the Provincial Association of Architects, admission to which is by examination. Graduates of McGill University are not required to pass the matriculation examinations for this, and are entitled to present themselves for the qualifying examinations after one year's study under a practising architect, in place of four years' office work required of non-graduates.

The cost of the course is one hundred and fifty-five ($155.00) dollars a year.

HARVARD UNIVERSITY

Cambridge, Mass.

DEPARTMENT OF ARCHITECTURE

HERBERT LANGFORD WARREN,
Professor of Architecture (in charge of the Department).

DENHAM WALDO ROSS, PH.D.,
Lecturer on the Theory of Design.

WALTER DANA SWAN,
Assistant in Architecture.

GEORGE FREDERICK NEWTON,
Instructor in Drawing and Design.

ANDREW GARBUTT,
Instructor in Modelling.

LOUIS JEROME JOHNSON, A.B., C.E.,
Statics, Structural Design, Masonry Construction.

CHARLES HERBERT MOORE, A.M., Professor of Art and Director of the Fogg Art Museum.

As recently as 1894 was the department of architecture founded at Harvard, and at the present time it has twenty-eight regular and seventeen special students, besides four students in landscape gardening.

In connection with the department, a four-year course in landscape architecture has just been established.

The department possesses a library of between 300 and 400 volumes, which has been carefully selected to meet the wants of students, besides several thousand photographs and a collection of drawings and casts.

The University Library has a very complete collection of books on architecture and the fine arts.

The Fogg Art Museum, beside its collection of casts, Greek vases, engravings, etc., has a collection of over 27,000 photographs, a large proportion of which are of architectural subjects.

The University has received for the department the following gifts and endowments:

Under the will of the late Arthur Rotch, of Boston, $25,000.

From donors who are for the present anonymous, $100,000, for a building for the department of architecture, and a further sum of $100,000 for its endowment.

Plans for this building are now nearing completion by Messrs. McKim, Mead & White, and it promises to be most complete in all its arrangements.

The Board of Overseers of Harvard University has appointed as its committee to visit the department Mr. R. S. Peabody, A.M. (of the firm of Peabody & Stearns), Mr. A. W. Longfellow, Jr., A.B., Mr. Ed. M. Wheelwright, A.B. (of the firm of Wheelwright & Haven), Mr. R. Clifton Sturgis, A.B.

These gentlemen have aided the instructors in the department in the conduct of advanced problems in design.

Prof. H. L. Warren is Chairman of the Committee on Education of the American Institute of Architects.

The President and Fellows of Harvard College established in 1899 the Austin Fellowship in Architecture, with an income of $1,000, tenable for one year, setting apart for the purpose a portion of the income of the fund received by the University under the will of the late Edward Austin.

The Fellowship is open for competition to those who of their own means are not able to bear the expense of a year's study abroad. Candidates must be Bachelors of Science in Architecture of Harvard University, of not more than three years' standing at the commencement next preceding the examination for the Fellowship and must have taken the degree with distinction.

The cost of tuition is $150 per year. Several scholarships, varying in value from $150 to $225 each, are available in the Lawrence Scientific School, of which the architectural courses are one department, for the aid of students of high merit.

MASSACHUSETTS INSTITUTE OF TECHNOLOGY

Boston, Mass.

COURSE IN ARCHITECTURE

FRANCIS W. CHANDLER,
Professor of Architecture and in Charge of the Department.
DESIRÉ DESPRADELLE,
Rotch Professor of Architectural Design.
ELEAZER B. HOMER, S.B.,
Associate Professor of Architecture.
WILLIAM H. LAWRENCE, S.B.,
Assistant Professor of Architecture.
CHARLES L. ADAMS,
Instructor in Free-hand Drawing.
W. FELTON BROWN,
Instructor in Free-hand Drawing.
HARRY W. GARDNER, S.B.,
Instructor in Architecture.
ALICE G. LORING,
Assistant in Architecture.
TRUMAN H. BARTLETT,
Teacher of Modelling.
DAVID A. GREGG,
Teacher of Pen-and-Ink Drawing.
C. HOWARD WALKER,
Teacher of the History of Ornament.
SAMUEL W. MEAD,
Teacher of Architectural Design.
ROSS TURNER,
Teacher of Water-Color.

The option of Landscape Architecture is in charge of
GUY LOWELL, A.B., S.B., Grad. Ecole des Beaux-Arts.

The Massachusetts Institute of Technology founded a course in architecture in 1865. The students number 120.

An endowment fund of about two million ($2,000,000) dollars exists for all departments and a special fund of thirty thousand ($30,000) dollars is for Course IV, Architecture.

Regular visits are made to the Institute by the Boston Society of Architects. Mr. R. S. Peabody, President of the American Institute of Architects, is a member of the corporation of the M. I. T., and is chairman of the visiting jury of this year. The *Technology Quarterly* is the organ that represents architectural interests at the Institute. Options, or electives, in architectural engineering and landscape architecture have recently been added to the course. Harvard and the Institute are the only schools that teach this latter branch of study, and it has great promise. A conception of symmetry, a knowledge of fine art generally, a keen perception of a client's tastes and a strong imaginative faculty are requisites of a landscape gardener, no matter how much college or institute work he may pass through. There is a danger of such a course becoming too mechanical and scientific—too forgetful of the æsthetic side of the problem, but the matter is in good hands.

One hundred and seventy-five students have been graduated from the architectural department of the Institute. Between 500 and 600 have taken professional positions, but have not graduated. The tuition is $200.

UNIVERSITY OF THE STATE OF MISSOURI

Columbia, Mo.

DEPARTMENT OF ARCHITECTURE

THOMAS NOLAN, PH.B.,
Professor in Charge.
HARRY T. CORY,
Professor Sanitary Engineering of Buildings.
C. W. MARX,
Professor of Mechanics of Architecture.
T. J. RODHOUSE,
Instructor in Descriptive Geometry and Drawing.

The chair in architecture established in 1899 at the University of Missouri was the first to be established west of the Mississippi River, and is the only one beside that of Illinois west of the Alleghanies. Thirteen students are now enrolled in the course. The four-year course is modelled according to the strongest methods of the Eastern colleges and furnishes a thorough training in Architectural Drawing and Design. The library is small, but carefully selected. Photographs, plates, lantern slides and architectural casts add to the equipment. Tuition is free, the only charge being a library fee of $5.00 for each year, and laboratory deposits to cover the costs of materials used by students.

UNIVERSITY OF PENNSYLVANIA

Philadelphia, Pa.

COURSES IN ARCHITECTURE

WARREN POWERS LAIRD,
Professor in Charge.

HERBERT E. EVERETT,
Interior Decoration.

GEORGE WALTER DAWSON,
Drawing.

LEWIS FREDERICK PILCHER, PH.B. in Arch.,
Architectural History.

HUGER ELLIOTT,
Architecture.

CHARLES E. DANA,
Water-Color.

FRANK EDSON PERKINS, S.B., Arch'te Diplome du Gov't Français,
Design.

FRANK ALLISON HAYS,
Pen-and-Ink Rendering.

FREDERICK M. MANN, C.E., M.S.,
Theory and Practice of Construction.

LECTURERS.

WALTER COPE,
Architect.

EDGAR V. SEELER,
Architect.

FRANK MILES DAY, B.S.,
Architect.

AMOS J. BOYDEN, S.B.,
Architect.

The School of Architecture was founded at the University of Pennsylvania in 1850, and has shared in the phenomenal growth of the institution. There have entered this year thirty-eight students in the regular courses, and twenty-nine in both special courses, a total of sixty-seven. The four-year course provides a thorough architectural training; the two-year special course is intended for architectural draughtsmen who, desiring to supply deficiencies in technical training, are unable to give the time necessary to the completion of the four-year course; and the three-year course in Interior Decoration fits its students for the intelligent designing of all those objects of industrial art that pertain to an artistic interior.

The courses are so arranged as to present architecture as an art, which, while inseparable from sound construction and obedience to utility, yet lies above and beyond these attributes in the field of the fine arts proper. The most important division of the professional work of the course pertains, therefore, to Design; and to this subject, in its various phases, the relatively largest portion of the student's time is devoted throughout the four years of his course. Supporting this line of study and broadening the general view of the student are the History courses. These continue through four years, covering exhaustively the field of architecture, and giving concise treatment to that of painting and sculpture. Careful attention is given to subjects comprehended under the term "Architectural Engineering," comprising pure and applied science, the nature of materials, and the theory and practice of construction and of sanitation. Draughtsmanship receives constant attention throughout the course, not only in drawing incident to the Design courses, but also in various lines of instruction in pure drawing.

The purely professional work of the course thus outlined covers some three-fourths of the time required of the student, the remaining portion being devoted to strictly liberal studies, which are confined to the first two years.

The school has been the recipient of gifts, largely in money, sufficient to provide it with a working library of about 500 volumes, some thousands of photographs, and a collection of lantern slides, casts and models, drawings and engravings. Prominent practising architects of Philadelphia lecture before the school. Professor Laird is Vice-President of the T-Square Club, which organization offers prize free memberships to the two students doing the best work in the junior year. The Year-Book of the school of architecture is issued by a student organization, the Architectural Society, and compares quite favorably with periodicals published by the faculties of other colleges. The merit of these courses is sufficiently proven by the fact that, within ten years from its foundation, the school stands among those considered the best in the country.

In the matter of free scholarships the following provisions have so far been made for the assistance of students unable to pay the full tuition fees. The scholarships open to undergraduates in the college may be divided broadly into two classes: first, those which may be held only by students from certain localities; and secondly, those which are general in their application. The first consist of the Penn Scholarships (two in number), which are filled by the Governor of the State; the Public School Prize Scholarships (fifty in number), which are awarded in any department of the

University, upon the recommendation of the Board of Education, to graduates of the public schools of the city of Philadelphia ; and the Pennsylvania Public High School Scholarships (five in number), which are open to graduates of public high schools in Pennsylvania *outside of Philadelphia.* The scholarships open to students in general are the Baird Scholarship, which provides free tuition for one student ; the Simon Muhr Scholarships, which provide free tuition for three students ; and sixteen scholarships awarded each year, eight to candidates for scholarships in the School of Arts, and eight for the Towne Scientific School. The total amount of free tuition given by the college during 1897–98 is represented by the sum of $27,973.60.

Those wishing to make application for scholarships should address Dr. Josiah H. Penniman, Dean of the college, or Professor Edgar F. Smith, Chairman of the Faculty Committee on Scholarships.

Any student in the School of Architecture, of one full year's standing, is eligible to the competition for the John Stewardson Memorial Scholarship in Architecture, being of the value $1,000.00 ; the winner being required to spend a year in travel and study abroad. Graduates of the four-year course are exempt from the preliminary examinations, and students holding certificates of the two-year special course are required to pass preliminary examinations in French only.

Admission to the four-year course requires a knowledge of English, History, Mathematics and French or German (see catalogue). The degree of B.S. in architecture is given at the end of the senior year. Admission to the three-year course in Interior Decoration is granted, without distinction of sex, under certain entrance conditions, to persons not less than eighteen years of age, to whom a certificate of proficiency is granted at the end of the course. Admission to the special two-year course is granted to draughtsmen of not less than two years' experience in office work, who may present evidences of general educational fitness, an entrance examination in free-hand drawing being required.

The work of this course is purely professional from beginning to end. College graduates, holding diplomas that cover an equivalent of the academic work of the four-year course, may obtain the degree of B.S. in architecture at the end of this course.

The tuition fee for the four-year and two-year course is one hundred and fifty ($150.00) dollars per annum ; for the course in Interior Decoration it is fifty ($50) dollars per annum.

SYRACUSE UNIVERSITY

Syracuse, N. Y.

DEPARTMENT OF ARCHITECTURE

EDWIN H. GAGGIN, B.Arch.,
Professor of Architecture, in charge of Department of Architecture.

T. WALKER GAGGIN, B.Arch.,
Instructor in Architecture.

FREDERICK W. REVELS, B.Arch.,
Instructor in Perspective and Descriptive Geometry.

CARL T. HAWLEY, B.P.,
Instructor in Free-hand and Life Drawing.

WILLIAM E. TAYLOR, Ph.M., Instructor in Pure Mathematics.

The course in architecture of the College of Fine Arts of Syracuse University was founded in 1873, and now has twenty-four regular students and five special students.

The regular course leading up to the degree of Bachelor of Architecture requires four years to complete. The aim in the work is to give the student a fundamental knowledge of all those subjects that will be of value to him in practising his profession. While it is aimed to make him a specialist as an architect, it is so done as to give him a general education so far as time will permit. The student is allowed and encouraged to become as dependent upon himself in his work as possible, so long as what he does is thoroughly in accord with the principles of reasonable and artistic design. Problems are given such as would be encountered in the office of a first-class architect, so that the student is fitted for practical, every-day life.

The two-year course in architecture is intended for those persons who have not had the preparatory work necessary to enter the regular four-year course. A certificate, but no degree, is given for the completion of the two-year course.

An exhibition of work produced by the students during the year is held during commencement week each spring, to which the public is invited. The work of the department is described in the "University Annual," which is published each spring.

All of the graduates of the department are doing successful work in the profession, as are others who left college before completing their course. The instructors in architecture are practical men. The University has expended during the past four years over $650,000 upon new buildings, and this work has always been open to the inspection and study of students in the department.

During the past year there has been established a fellowship, giving one year's free tuition for post-graduate work, to be awarded to the most capable student of the graduating class each year. The University has scholarships that it gives to needy and deserving students. Absolutely no restrictions are made as to whom the scholarships shall be given, except that the student must be needy, and worthy, and be pursuing a regular course. The cost of tuition is $135 per year. A matriculation fee of $5 is required upon registration at beginning of course. The cost of graduation fee and diploma is $20.

DOORWAY, ST. PAULO, SEVILLA

DRAWN BY ADOLFO CARLOS MUÑOZ

THE AMERICAN INSTITUTE OF ARCHITECTS

FOUNDED 1857

PERMANENT NATIONAL HEADQUARTERS, "THE OCTAGON," WASHINGTON, D. C.

Annual conventions are held in different cities, the rotation being so arranged that beginning with 1900 every other convention will be held at Washington.

OFFICERS FOR 1900

ROBERT S. PEABODY, President, Boston, Mass.
W. S. EAMES, First Vice-President, St. Louis, Mo.
FRANK MILES DAY, Second Vice-President, Philadelphia, Pa.
GLENN BROWN, Secretary and Treasurer, Washington, D. C.

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ROBERT S. PEABODY (ex-officio), Boston, Mass.
GLENN BROWN (ex-officio), Washington, D. C.
GEORGE B. POST, New York, N. Y.
ALFRED STONE, Providence, R. I.
ROBERT W. GIBSON, New York, N. Y.

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FOR TWO YEARS.

GEORGE B. POST, 33 East Seventeenth Street, New York, N. Y.
ARTHUR G. EVERETT, 62 Devonshire Street, Boston, Mass.
ALFRED STONE, 49 Westminster Street, Providence, R. I.

FOR THREE YEARS.

HENRY VAN BRUNT, 1214–A Main Street, Kansas City, Mo.
JAMES G. HILL, Corcoran Building, Washington, D. C.
NORMAND S. PATTON, 115 Monroe Street, Chicago, Ill.

For information regarding Standing and Special Committees, list of members, business transacted, convention proceedings, etc., see literature of the Society.

CHAPTER REPORTS, SEPTEMBER 30, 1898, TO SEPTEMBER 30, 1899

REPRINTED FROM PROCEEDINGS OF THE THIRTY-THIRD ANNUAL CONVENTION

NEW YORK CHAPTER. 1867

WALTER COOK, President.

CHARLES I. BERG, Secretary, 10 West Twenty-third Street, New York.

This Chapter has held five regular meetings and one special meeting, with an average attendance of fifteen. It has been called in several times to select juries and to suggest methods in deciding public competitions, and its advice has been followed.

Practising membership eighty-seven, eight having joined during the year. Forty-one Institute members, entitling the Chapter to six delegates in the Convention. No member elected to the Institute from this Chapter during the year.

PHILADELPHIA CHAPTER. 1869

WILSON EYRE, President.

AMOS J. BOYDEN, Secretary, 411 Walnut Street, Philadelphia.

The Chapter has held one meeting in the past year. Attendance not given. The present practising membership is thirty; one member has been elected and two resigned. Four junior members, two of whom were elected in the last year. Nine Institute members, entitling the Chapter to two delegates. No Institute member elected during past year. Twelve applications pending.

ILLINOIS CHAPTER. 1869

S. A. TREAT, President.

GEORGE BEAUMONT, Secretary, 115 Dearborn Street, Chicago.

Ten meetings have been held, with dinner at each. Average attendance nine. The present practising membership is fifty-four, five having resigned and seven lapsed and one died in the past year. Present honorary members are three; one honorary member died in the current year. Thirty-seven Institute members entitles the Chapter to five delegates in Convention. No new Institute members from this Chapter in the past year.

BOSTON CHAPTER. 1870

E. C. CABOT, Honorary President. C. A. CUMMINGS, President.

A. G. EVERETT, Secretary, 62 Devonshire Street, Boston.

Eight regular meetings and one special meeting with dinner have been held during the year, with average attendance of thirty.

The Chapter has had under consideration the Rotch Travelling Scholarship, the conduct of city architecture, building limits, and a general competitive code. Papers have been read by R. A. Cram, on the Outline of Japanese Architecture; Sylvester Baxter, on Renaissance Architecture in Mexico; John A. Fox, on Professional Practice; C. Howard Walker, on Possibilities for Improvement in Boston; Theodore A. Skinner, on New Buildings for the University of Virginia. The present membership of the Chapter is sixty-seven practising members; fifteen associate or non-professional members; thirty juniors and eleven honorary members. There are twenty-four Institute members, entitling this Chapter to four delegates to the Convention. No new Institute members have been received from this Chapter during the year.

CINCINNATI CHAPTER. 1870

A. O. ELZNER, President.

HARRY HAKE, Secretary, Lincoln Iron Building, Cincinnati.

This Chapter has held twelve regular meetings with dinner, with an average attendance of twelve at each meeting. The Society has discussed the consideration of Plate Glass Works, Painting Specifications, the adoption of the New Constitution; has made excursions to the Bullitt Electric Works; outing on the lagoon; outing on the Ohio River to Coney Island, and a trip to Hamilton, Ohio, Niles Tool Works. Papers have been read on Tile, by Carl Lokenbach; The Development of Church Architecture, by A. O. Elzner; Lime and Cement, by E. W. Heyward. The present membership consists of sixteen practising members, ten associates, and one junior. Twelve members of the American Institute of Architects belong to the Chapter, and two applications are pending for Institute membership from this Chapter. The Chapter is entitled to three delegates in the Convention.

RHODE ISLAND CHAPTER. 1875

ALFRED STONE, President.

EDWARD I. NICKERSON, Secretary, 61 Westminster Street, Providence, R. I.

This Chapter has held five regular meetings during the year, average attendance ten. These meetings were all accompanied with dinner. The following papers have been read: The Homeric

Palace of Tiryas, by Norman M. Shaw; Slides of the work of various architects, with running comments, by Edward E. Field; Formal Gardens, by Prescott O. Clark. The Chapter has had under consideration the plans for the layout of Exchange Place. The present membership consists of sixteen practising members, two juniors, and one non-professional. One practising member has resigned during the year. This Chapter has eleven members of the Institute, and is entitled to three delegates in the Convention of the American Institute of Architects. No members have been admitted to the membership of this Chapter during the year. No application for membership in the Institute has been received.

SAN FRANCISCO CHAPTER. 1881

SETH BABSON, President.

MERRITT G. REID, Secretary, Claus Spreckels Building, San Francisco.

This Chapter has held seven regular meetings and four special meetings during the year. This Chapter has discussed the Constitution and By-Laws, a State license for architects, competition for hospitals, arranged a program and entertained the jurors of the Phœbe Hearst Competition for Plans for the University of California.

The Chapter has thirty-one practising members, one associate member, and six honorary members. During the year seven practising members have been elected, one has resigned, one lapsed, and one died. This Chapter has nine Institute members and is therefore entitled to two delegates in the Convention of the American Institute of Architects. Two associates have been elected to the Institute during the year from this Chapter, and one member's application is pending from this Chapter.

INDIANAPOLIS CHAPTER. 1887

B. VONNEGUT, President.

CLARENCE MARTINDALE, Secretary, 503 Indiana Trust Building, Indianapolis.

This Chapter has held no meetings during the past year. Has fourteen practising members. Nine of the members of this Chapter are members of the Institute, therefore this Chapter is entitled to two delegates to the Convention of the American Institute of Architects.

WASHINGTON CHAPTER. 1887

JAMES G. HILL, President. T. J. D. FULLER, Secretary.

This Chapter has held eight regular meetings during the year and one special meeting, with average attendance of nine. They have had before them for discussion the bill for the Carnegie Library Competition and a paper by Mr. Thomas Wilson on "The Effect of Glass on Transmitted Light." This Chapter at present has twenty-seven practising members, four junior members, and one honorary member. They have elected two practising members and one practising member has resigned during the year. This Chapter has twenty-two members of the Institute, and is, therefore, entitled to four delegates in the Convention. Five members of the Chapter have become associates of the Institute during the year, and five architects have joined through the influence of this Chapter

MICHIGAN CHAPTER. 1887

HENRY J. MEIER, President.

FRANK C. BALDWIN, Secretary, 1103 Union Trust Building, Detroit.

This Chapter has held six regular meetings, with dinner, during the year, also one special meeting. Average attendance of nine at the meetings. The time at these meetings has been occupied in discussion on "Licensing Architects in the State of Michigan." This Chapter has eleven practising members, three associate members, and two honorary members. They have elected and reinstated two practising members; has ten members of the Institute, therefore is entitled to three delegates to the Convention.

GENERAL NEW YORK SOCIETY OF ARCHITECTS. 1887

JOSEPH BLABY, Vice-President, Acting President. J. H. PIERCE, Secretary.

This Society has held one meeting during the year, at which new officers were elected. On account of the scattered dwelling-places of the members of this Society they have found it difficult to meet. It has seventeen practising members, two associate members. No members have been elected, and none resigned or lapsed during the year. Two members have been elected associates of the Institute during the year. It has ten Institute members, and is, therefore, entitled to three delegates in the Convention of the American Institute of Architects. A number of members of this Society have made application during the year for membership in the Institute.

BUFFALO CHAPTER. 1890

GEORGE CAREY, President.

F. A. LOVERIN, Secretary, 19 Court Street, Buffalo.

This Chapter held seven regular and two special meetings during the year, with an average attendance of ten. The meetings were taken up by general discussions; the discussion of the Pan-American Congress at Buffalo; revising the By-Laws; a paper on Municipal Art, by George Carey; Norman Architecture, by E. A. Kent; Architectural Course in Cornell University, by Prof. A. C. Trowbridge. Several of the meetings during the year were attended by the Buffalo Society of Artists, the Buffalo Society of Engineers. This Chapter has twenty-five practising members, having lost during the year one by resignation, three by lapse of dues, and elected one new member. This Society has seven members who are members of the American Institute of Architects, and is, therefore, entitled to two delegates in the Convention. No members have entered the Institute from this Chapter.

ST. LOUIS CHAPTER. 1890

WILLIAM B. ITTNER, President.

LOUIS MULLGARDT, Secretary, Commercial Building, St. Louis, Mo.

This Chapter has held eleven regular meetings, and three special meetings during the year, with average attendance of fifteen. Discussions have taken place on a License Law for Architects; to forestall the disruption of the St. Louis Board of Underwriters; the Adoption of the New Constitution and By-Laws; a Code of Ethics, and the following papers have been read: On the Best Method in Modern Practice in Steam and Mechanical Engineering, by Wm. H. Bryan; Result of Tests on Wood Columns and Girders, by Prof. J. B. Johnson; Resolutions on the death of George Ingram Barnett, William Buckley and William H. Brown; the celebration of the Louisiana Purchase Centennial, by Louis Mullgardt. This Chapter has twenty-four practising, three associate, and two junior members. During the year there have been an election of two practising members, the death of one practising member, and one associate member has been carried forward into the practising list. This Chapter has twenty-two members who are members of the American Institute of Architects, therefore would be entitled to four delegates in the Convention of the American Institute of Architects. Four members have joined the Institute from this Chapter during the year.

KANSAS CITY CHAPTER. 1890

F. B. HAMILTON, President.

GEORGE MATTHEWS, Secretary, 415 Lyceum Building, Kansas City, Mo.

This Chapter has held one regular meeting and three special meetings during the year, discussing the licensing of architects, the reorganization of the Chapter, and resolutions on the death of Mr. W. F. Hackney. This Chapter has twenty-two practising members; one member has been elected during the year; one has lapsed, and one died. It has seven Institute members, and is therefore entitled to two delegates in the Convention. Five members have been elected to the Institute during the year from this Chapter and one member reinstated on the rolls of the Institute.

CLEVELAND CHAPTER. 1890

CHARLES W. HOPKINSON, President.

BENJAMIN S. HUBBELL, Secretary, New England Building, Cleveland.

This Chapter held seven meetings during the year, with an average attendance of six, together with dinner or supper at each meeting. They have discussed the question of territories of Chapter jurisdiction; papers have been read on Competition, by A. N. Oviatt and Berres. This Chapter has ten practising members, one having been elected during the year. The Institute membership in this Chapter has been reduced to three members.

PITTSBURG CHAPTER. 1891

T. D. EVANS, President.

W. J. EAST, Secretary, 232 Fifth Avenue, Pittsburg, Pa.

This Chapter has held nine regular and three special meetings during the year, with an average attendance of seven; an occasional dinner has been given at the meetings. At these meetings discussions have taken place relating to the Architectural Club of Pittsburg joining the Chapter; amending the Constitution and By-Laws, and receiving a Charter from the State, and entertaining the Convention of the American Institute of Architects. This Chapter has twenty-two practising members, six of whom have joined during the last year. This Chapter has fifteen members who are members of the Institute, therefore is entitled to three delegates in the Convention. Seven have been elected to the Institute from this Chapter during the last year.

WORCESTER CHAPTER. 1892

STEPHEN C. EARLE, President.

GEORGE H. CLEMENCE, Secretary, 405 Main Street, Worcester, Mass.

This Chapter has held eight regular meetings during the year, with an average attendance of five, with only general business before it. It has five members who are members of the American Institute of Architects, and is therefore entitled to two delegates in the Convention. No members have been elected from this Chapter to the American Institute of Architects during the year.

MINNESOTA CHAPTER. 1892

WALTER S. PARDEE, 824 Guaranty Building, Minneapolis, Minn.

This Chapter has held no meetings during the last two years. A letter from the Secretary, Walter S. Pardee, states that they are taking measures to organize their Chapter and get it into position for active beneficial work.

COLORADO CHAPTER. 1892

ROBERT S. ROESCHLAUB, President.

F. E. KIDDER, Secretary, 628 Fourteenth Street, Denver, Col.

This Chapter has held fifteen meetings during the year, with an average attendance of seven at a meeting, without dinners. Have had discussions on the questions of Licensing Architects, on the Building Ordinances, Competition for the Auditorium, and general business. This Chapter has nineteen practising members, one having lapsed during the year. It has four members belonging to the American Institute of Architects, and the applications of several pending. It is entitled to two delegates in the Convention. Three have been elected to the Institute from this Chapter during the year.

BROOKLYN CHAPTER. 1894

ISAAC E. DITMARS, President.

A. G. THOMSON, Secretary, 90 Beekman Street, New York.

This Chapter has held nine regular and one special meeting during the year; supper usually served at each meeting. They have discussed the new building laws for New York, obtaining State Charter and new By-Laws; building commission; had an excursion to see Ransom's new Concrete Factory; had a lecture on Architectural Photographs, by Mr. Parshley; a lecture on Architecture, by Prof. A. D. F. Hamlin. This Chapter has fourteen practising members, seven junior members, and three non-professional members. One practising member has resigned during the year. This Chapter has fourteen members belonging to the American Institute of Architects, and is therefore entitled to three delegates in the American Institute of Architects. One member of this Chapter has been elected an associate to the American Institute of Architects during the year.

SOUTHERN CALIFORNIA CHAPTER. 1894

B. H. BROWN, President.

JOHN P. KREMPEL, Secretary, Phillips Block, Los Angeles, Cal.

This Chapter has held seven meetings during the year, with an average attendance of six at a meeting. Have discussed the bill for licensing architects, and also a bill on New City Ordinance; also matters pertaining to the American Institute of Architects. It has seventeen practising members, three having resigned during the year. There are no members of this Chapter belonging to the American Institute of Architects, but the Secretary informs me that he has five or six applications which he has sent out to San Francisco for endorsement from members of the Institute, and he is anxious to organize properly as a Chapter of the American Institute of Architects.

DAYTON, OHIO, CHAPTER. 1899

ROBERT E. DEXTER, Canby Building, Dayton, O.

The architects of Ohio have organized a Chapter with five Institute members; have held no meetings except for organization; will be entitled under the Constitution to two delegates in the Convention.

THE ARCHITECTURAL LEAGUE OF AMERICA

AN ANNUAL REFERENDUM OF DIVERSE ARCHITECTURAL SOCIETIES

ALBERT KELSEY, Philadelphia, Pa., President.
WILLIAM B. ITTNER, St. Louis, Mo., First Vice-President.
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HENRY W. TOMLINSON, Chicago, Secretary.
HERBERT B. BRIGGS, Cleveland, Treasurer.

The first annual convention was held at Cleveland, O., June 2 and 3, 1899, and a circuit of architectural exhibitions was established, a uniform code governing competitions in design was recommended for adoption by all architectural societies, and the licensing of architects was discussed. The sentiment of the convention indicated first that scattered architectural clubs have an important and unique civic relation, that they may lead their cities' development in beauty, and that they may and must interest the public and co-operate with it; and second, that much as is to be learned from the architecture of the past, contemporaneous conditions offer truer, better and more vital inspiration. Ninety-seven delegates representing thirteen different organizations were in attendance. Following is a list of the societies and voting delegates:

BOSTON ARCHITECTURAL CLUB, IRVING T. GUILD.
ARCHITECTURAL LEAGUE OF NEW YORK, JULIUS F. HARDER.
SOCIETY OF BEAUX-ARTS ARCHITECTS, NEW YORK, JOHN E. HOWE.
PITTSBURG ARCHITECTURAL CLUB, JOHN T. COMES.
PITTSBURG CHAPTER, A. I. A., W. J. EAST.
DETROIT ARCHITECTURAL SKETCH CLUB, J. W. CASE.
CHICAGO ARCHITECTURAL CLUB, JOSEPH C. LLEWELLYN.
ST. LOUIS ARCHITECTURAL CLUB, WILLIAM B. ITTNER.
CLEVELAND CHAPTER, A. I. A., CHARLES W. HOPKINSON.
CLEVELAND ARCHITECTURAL CLUB, HERBERT B. BRIGGS.
TORONTO (CANADA) ARCHITECTURAL CLUB, J. F. HYNES.
T-SQUARE CLUB OF PHILADELPHIA, ADIN B. LACEY.
ILLINOIS CHAPTER, A. I. A., P. B. WIGHT.

COMMITTEE UPON CODE GOVERNING COMPETITIONS IN DESIGN

JULIUS F. HARDER, 194 Broadway, New York.

COMMITTEE UPON ARRANGEMENTS OF EXHIBITION CIRCUIT

HENRY W. TOMLINSON, Chairman, Steinway Hall, Chicago.

COMMITTEE UPON MUNICIPAL IMPROVEMENT AND CIVIC EMBELLISHMENT

CASS GILBERT, Chairman, New York and St. Paul.
H. K. BUSH-BROWN, New York, N. Y.
PAUL A. DAVIS, 3d, Philadelphia, Pa.
FREDERICK WILLIAM STRIEBINGER, Cleveland, O.
NOEL WYAT, Baltimore, Md.
GEORGE CAREY, Buffalo, N. Y.
EDWARD HENRI OLIVER, New Orleans.
CHAS. MULFORD ROBINSON, Rochester.
DWIGHT HEALD PERKINS, Chicago.

CONFERENCE WITH AMERICAN INSTITUTE OF ARCHITECTS ON COMPETITION CODE AND CO-OPERATION

At the suggestion of the President of the American Institute of Architects the following committee was appointed to confer with a committee from that body upon the code governing competitions in design and other matters of mutual interest.

DWIGHT HEALD PERKINS, Chairman, Chicago.
JULIUS F. HARDER, New York, N. Y.
PROFESSOR WARREN P. LAIRD, Philadelphia.
WILLIAM B. ITTNER, St. Louis, Mo.
J. W. CASE, Detroit, Mich.

THE ARCHITECTURAL LEAGUE OF NEW YORK

215 West Fifty-seventh Street, New York City.

ROBERT W. GIBSON, President.
C. Y. TURNER, First Vice-President.
H. K. BUSH-BROWN, Second Vice-President.

Executive Committee—H. K. BUSH-BROWN, W. B. TUTHILL, WM. E. STONE, WILLIAM H. RUSSELL, JAMES BROWN LORD, C. Y. TURNER, E. A. JOSSELYN, HORACE MORAN, W. W. KENT.

With the usual object of promoting architecture and the allied fine arts this Society has accomplished much in its own field of work. Beyond the annual exhibitions and the free lectures accompanying them, the League has considered the advisability of a united exhibition of arts in New York. Various important municipal measures have been brought to the city's notice, their merits being urged by the League. Even now a committee has been appointed to report on the advisability of a co-operative study of architecture and the allied arts.

The Society was founded January 18, 1881, and incorporated November 2, 1888, as national in character. It is composed of 405 resident members, sixty-nine non-resident members, and two honorary members. Eight monthly meetings are held in the year, with an annual meeting the first Tuesday in May. At all of these meetings a dinner is served.

The League was active in forming the Federated Committee on Legislation, composed of delegates from the leading art and building association of the city, and this committee has appointed subcommittees on the following subjects: Legislation at Albany; Municipal Assembly and Municipal Senate; Parks, Docks and Bridges, and Buildings and Streets. Thus reinforced, the League is in a position to advocate the sweeping reforms for reconstructing the city discussed at the regular monthly meetings, to which frequently a number of municipal officials and public-spirited citizens are invited.

The code governing competitions in design and the licensing of architects were first brought to notice by this Society.

Since 1892 the League has occupied spacious quarters in the American Fine Art Society Building.

Being affiliated with the Fine Arts Federation of New York and the Architectural League of America, the Club touches upon the work and interests of a larger world. Its usual attendance at meetings is twenty-nine members and five guests; at the annual dinner, 121 members and twenty guests.

Yearly dues, $15.00; entrance fee, $10.00 for resident and $5.00 for non-resident members.

THE BOSTON ARCHITECTURAL CLUB

EDWARD H. HOYT, President.

HENRY C. HOLT, Vice-President. GEORGE W. STONE, Treasurer.

FREDERICK N. REED, Secretary, 52 Kilby Street, Boston, Mass.

The Boston Architectural Club was founded and incorporated in 1889 to promote the study and advancement of architecture and the allied arts, and to bring into social relations those interested in this object. Its membership now includes 188 names, classified under four heads, as regular, associate, honorary and non-resident members.

Club meetings are held every Saturday evening, the annual business meeting falling on the first Saturday in October, with additional business meetings on the first Saturdays in December, February, April and June.

An important feature of this Club is the number of classes in architectural and related subjects held under its auspices in charge of able instructors.

The last report of the Library Committee indicates a most commendable activity in a particular in which architectural clubs can do important service to their members, by possessing itself of a collection of standard architectural works.

In the past, a general exhibition has been held biennially, and each year small exhibitions are held in the rooms of the Club.

The social spirit is fostered by numerous musical evenings, and by the dinners on the occasion of the annual meeting and at other times through the year. For several years past, each year some member of the Club has been enabled by the co-operation of the members to undertake a trip of six weeks or more for architectural advancement, subject to the approval of a committee in charge, the member chosen receiving $200 for expenses and being bound to report to the Club upon his return.

A movement is now on foot to secure an associated club house, to be occupied jointly by the members of the Boston Architectural Club, the Boston Society of Architects and the Twentieth Century Club.

The Boston Club sent an official delegate to the first convention of the A. L. A., but has taken no further action toward membership.

The average attendance at regular business meetings is about fifty. The dues are $10.00 annually, and the initiation fee is the same.

THE CHICAGO ARCHITECTURAL CLUB

Art Institute, Chicago, Ill.

JOSEPH C. LLEWELLYN, President.
ROBERT C. SPENCER, Jr., First Vice-President.
HENRY K. HOLSMAN, Second Vice-President.
BIRCH BURDETTE LONG, Secretary.
AUGUST C. WILMANNS, Treasurer.

The organization, now known as the Chicago Architectural Club, began its existence in 1885, under the name of the Chicago Architectural Sketch Club. The present name was assumed in 1889, when the Club was incorporated.

The rolls of the Club show a present membership of 156 names, and the Club is one of the most active and progressive in the country, and holds a high place for its up-to-date spirit and the influence for good it has shown in municipal and other public improvements.

Weekly meetings are held on Monday evenings, from September to June, the annual meeting taking place on the first Monday in October.

Lectures are frequently given, and the Club arranges for a number of dinners during the year.

The annual exhibition is always an occurrence of moment, and it is worthy of note that the catalogue issued in conjunction with the exhibition held this spring contained no advertisements, the expenses being borne by a number of patrons, some of these being architects and the remainder business men of the city interested in the work of the Club. This is a particularly interesting fact, as being the first instance of its kind.

The Club has used its influence with good effect during the last year in regard to the improvement of the lake front, the establishment of one small park, and agitation for other parks and playgrounds and the extension of the park and boulevard system. The problems of tenements and improved housing have also occupied the attention of the Club.

The Club will entertain the members of the Architectural League of America at the second annual convention, which is to be held in Chicago, June 7, 8, 9, 1900.

The Club is a member of the Architectural League of America, and is associated in its efforts for improvement of the appearance of the city with the Art Association of Chicago, the Municipal Art League of Chicago, the Chicago Woman's Club, the Illinois Chapter of the American Institute of Architects, the Chicago Architects' Business Association, the Arts and Crafts Society, the Chicago Improved Housing Association and the Chicago Public School Art Society.

There is an average attendance of about fifty members at the regular meetings. The dues for resident active members are $1.00 per month, with an entrance fee of $10.00.

THE CLEVELAND ARCHITECTURAL CLUB

ALBERT E. SKEEL, President.
WM. R. WATTERSON, Vice-President.
PERLEY H. GRIFFIN, Secretary.
STEPHEN C. GLADWIN, Treasurer.
GEORGE W. ANDREWS, Librarian.
HERBERT B. BRIGGS, Chairman, Current Work.
A. LINCOLN HYDE, Chairman, Entertainment.

The Cleveland Architectural Club, "for the study and advancement of architecture and the allied arts," was founded November 15, 1894. Its roll consists entirely of an active membership of fifty names, fifteen to twenty-five of whom are to be found on an average at the regular meetings, which are held twice a month, except during July and August.

The annual meeting is held on the second Thursday of May.

Lectures are given by members, papers are read and the Club holds one of the exhibitions of the circuit, and is a member of the Architectural League of America, having entertained that organization at its annual convention in 1899.

Considerable of the activity of the Club has been devoted to problems of municipal building and improvement.

The dues are $6.00 annually, with an initiation fee of $2.00.

THE DETROIT ARCHITECTURAL CLUB

Detroit, Mich.

MUSEUM OF ART

GEORGE H. ROPES, President.
H. A. O'DELL, Vice-President.
ALEXANDER BLUMBERG, Treasurer.
JOHN A. GILLARD, Secretary.
J. W. CASE, WM. REED HILL, FRANCIS S. SWALES, Directors.

Organized September 25, 1895, and incorporated March 14, 1896, the Detroit Club has now a roll of twenty-eight active members and three honorary. Its interests are local, and especially centering in the annual exhibition. Regular meetings are held every two weeks, with semi-annual meetings in October and April. Average attendance, fifteen. Many lectures have been given in the Museum of Art, and the present exhibition is able to vaunt itself as the largest ever held in the West. Those who aided in the success of this exhibition are soon to be tendered a banquet, for the Club feels that this recent exhibit has brought about a closer contact between architects of the city and helped considerably the influence of the Club in its relations to the municipal authorities.

The Club seeks to affect municipal art by combining with other Detroit organizations. It is a member of the Architectural League of America, and sent a large delegation to Cleveland.

Dues, $1.50 quarterly; initiation fee, $1.

SOCIETY OF BEAUX-ARTS ARCHITECTS

New York City.

JOHN GALEN HOWARD, President.
EDWARD L. TILTON, Vice-President.
CHARLES BUTLER, Secretary.
J. H. McGUIRE, Treasurer.
T. E. BLAKE, Cor. Secretary, 28 East 41st Street.

The object of the Society is to cultivate and perpetuate the principles and associations of the Ecole des Beaux-Arts; it was incorporated January, 1894. Members must have been pupils at the Ecole des Beaux-Arts, Paris, in the department of architecture; associate members must have been in

an "atelier" of architecture in Paris for at least one year. Honorary members are those who, by their efforts and assistance, have contributed to the welfare and success of the Society.

Its student competitions have had a great influence in arousing enthusiasm in architecture throughout the country.

A Committee upon Education, composed of several distinguished architects, has for several years gratuitously conducted these *concours*, carrying on as it were a correspondence school, open to all students of architecture.

The initiation fee is $10, and the annual dues $10 for members residing within fifty miles of New York, and $5 to those residing at a greater distance. The annual meeting of the Society is on the Monday before Thanksgiving, and meetings are also held the third Monday of February and May. Four exhibitions of students' work held each year.

THE T-SQUARE CLUB OF PHILADELPHIA

1206 Lyndall Alley, Philadelphia.

ADIN B. LACEY, President.
HERBERT C. WISE, Vice-President.
WILLIAM C. HAYS, Secretary.
HORACE H. BURRELL, Treasurer.

The object of the T-Square Club is to promote the study and practice of architecture and the kindred arts, to further the appreciation of architecture by the public, and to afford its members opportunities for friendly competition in design.

It was founded in 1883, and its growth has been rapid and steady from the first. The membership now numbers 156 names, classified as active, associate, contributing, non-resident, life and honorary. Eight regular monthly meetings are held during the year, the annual meeting falling on the first Wednesday in May.

An important feature of these meetings is the holding of the monthly competitions, leading to the award of the T-Square Club Travelling Scholarship, the only "club scholarship" in America.

The Club holds an annual exhibition and occasionally gives lectures, and the social element is promoted by several dinners and smokers held each year.

The T-Square Club was instrumental in the organization of the Art Federation of Philadelphia, and is a powerful factor in a growing movement to preserve the historic and artistic monuments of Philadelphia.

The Club is a member of the Architectural League of America and is in prosperous condition, the present year being the most successful in its history. There has been an average attendance of twenty-six at the regular monthly meetings. A recent innovation is the daily lunch club, at which from fifteen to thirty members meet in the noon hour, and much good has already accrued to the Club from the consequent discussion of its affairs and the working out of schemes for its advancement by those whose interests are so closely allied.

The initiation fee is $5.00, and the annual dues the same.

THE PITTSBURG ARCHITECTURAL CLUB

HENRY M. KROPH, President. PIERRE A. LIESCH, Vice-President.
GEORGE M. ROWLAND, Secretary. HARRY S. ESTEP, Treasurer.

The Pittsburg Architectural Club was founded in December, 1896, and has a membership of forty-two names, including active, honorary, non-resident and associate. Meetings are held and lectures given in the club rooms in the Carnegie Institute, and the exhibitions are held in the art gallery of the same building.

Mutual benefit and the guidance of public taste have proven the most fruitful fields of activity, and the annual dinner is a pleasant opportunity for social intercourse among the members.

The Club is associated in its efforts with the Architectural League of America and with the Pittsburg Chapter of the American Institute of Architects as individuals.

The dues are $6.00 annually, the initiation fee being $3.00. The average attendance at regular meetings is from fifteen to twenty members.

THE TORONTO ARCHITECTURAL EIGHTEEN CLUB

EDEN SMITH, President. —— ——, Second Vice-President.
J. C. B. HORWOOD, First Vice-President. C. H. ACTON BOND, Third Vice-President.
ERNEST R. ROLPH, Secretary and Treasurer.

The Toronto Architectural Eighteen Club was organized on January 30th, 1899, for the promotion of good-fellowship among its members, who now number fourteen, all residents.

Regular meetings are held every Monday at 1 o'clock for lunch, the annual meeting being held on the second Monday in September.

The expenses of the Club are covered by assessments from time to time.

The Club has by criticism and suggestions induced the Ontario Association of Architects (the parent body) to take up seriously the question of education. A critical report was handed in by the Club at the recent convention of the Ontario Association. This report spoke of the Association's failure to bring about any good results, a waste of time reading useless papers, losing opportunities for bringing good exhibitions to the city and neglect of properly organizing competitions, and the bad effect upon the public by members of the Association entering unfair competitions. The report then suggested that the whole energy of the Association be devoted to education, and strongly emphasized the necessity of an addition to the usual theoretical scientific education by a practical course of training in design, which should take the form of atelier work based on the methods of the Ecole des Beaux-Arts.

As a result of this report a combination committee of the Association and Eighteen Club was organized to formulate a general scheme of education, and at present a committee of the Association is working out practical details of the scheme formulated by the combination committee. New life has undoubtedly been infused into the Association by the efforts of the Eighteen Club and good results are looked for.

An innovation which has just been started in the Club is that of sending a drawing, chosen by ballot, from the members' work every month, to *The Canadian Architect.* The editor has consented to reserve one of his illustration pages in every issue for this work, and it is hoped that this means of careful selection will have a strong tendency to raise the tone of illustrations in the paper, besides stimulating competition among the members of the Club.

The Club is in the circuit of the Architectural League of America, but there is no movement on foot for affiliation with any other body at present, though there is a general feeling that, if the Association works on progressive lines and adopts some practical scheme of education, nearly all the members of the Eighteen Club will join the Association and combine their efforts with it to push along this work of education. This of course would in no way affect the Club as a separate organization, as there is a very strong feeling among the members to keep its exclusive character one of the strong features of the Club.

THE LOUISIANA ASSOCIATION OF ARCHITECTS

This is the youngest of the architectural organizations of the country, having been organized as recently as February of the present year, with Professor William Woodward, of Tulane University, as temporary President, and a membership of about a dozen prominent architects of New Orleans.

It is an auspicious sign that the Association has been organized to forward the definite purpose on the part of its members to bring the practice of architecture entirely into the hands of trained and efficient men through the passage of a State law, "Providing for the Licensing of Architects and Regulating the Practice of Architecture as a Profession."

ST. LOUIS ARCHITECTURAL CLUB

EDWARD G. GARDEN, President.
WILLIAM B. ITTNER, First Vice-President. FRANK A. P. BURFORD, Secretary.
ERNEST HELFENSTELLAR, Jr., Second Vice-President. ERNEST J. RUSSELL, Treasurer.
ROCKWELL M. MILLIGAN, ERNEST KLIPSTEIN, } Advisory.
S. L. SHERER, CHAS. H. DEITERING, } Auditors.

The St. Louis Architectural Club was founded in May, 1894, and has at the present time a membership roll of 133 names.

Business meetings are held on the first Wednesday of each month, the annual meeting being held on the first Wednesday in April.

One, and sometimes two, lectures and social meetings each month are arranged for by the Club, the lectures being held either in the Club rooms, at 916 Locust Street, or in the Memorial Hall of the St. Louis Museum of Fine Arts.

At the first meeting after the annual election of officers it is the custom for the newly-elected Board to entertain the Club at the annual banquet.

The Club is a member of the Architectural League of America, and holds annual exhibitions in the galleries of the St. Louis Museum of Fine Arts.

The result of the work done by the St. Louis Architectural Club for the past year is very gratifying, inasmuch as it has placed the Club in a position where it is recognized as influencing public opinion in matters pertaining to architecture, especially as applied to municipal art. The Club is also the means of bringing together the nucleus of what it is hoped shortly to make an Arts and Crafts Society.

The dues are $12.00 per year, in addition to the initiation fee of $5.00. The average attendance at regular meetings is about twenty-five.

THE WASHINGTON ARCHITECTURAL CLUB

"The Octagon," Washington, D. C.

THEODORE F. LAIST, President.

LOUIS A. SIMON, Secretary. FRANK L. MOLBY, Treasurer.

The Washington Architectural Club was founded in 1892 to promote the study of the art by means of lectures, meetings, exhibitions and competitions, and by the influence that can be brought to bear upon public taste by such organizations.

It now numbers eighty active members, professional and non-professional, and four honorary members.

The annual meeting is held on the first Saturday of June, and regular meetings occur at intervals of two weeks. Lectures and exhibitions are given during the year, as well as occasional informal dinners.

The Club is affiliated with the Washington Fine Arts Association and with the Architectural League of America, and its influence is seen in the closer co-operation it has brought about between the local architects and draughtsmen and in the awakening of interest in art matters among the general public, in which the Club has taken an important part.

The annual dues are $6.00, in addition to an initiation fee of $3.00, and there is an average attendance at regular meetings of from thirty-five to forty members.

THE AMERICAN PARK AND OUTDOOR ART ASSOCIATION

CHARLES M. LORING, President,
Minneapolis, Minn.
WARREN H. MANNING, Secretary,
1146 Tremont Building, Boston, Mass.
OSSIAN C. SIMONDS, Treasurer,
Chicago, Ill.

Vice-Presidents:
JOHN C. OLMSTED, Brookline, Mass.
E. J. PARKER, Quincy, Ill.
LEWIS JOHNSON, New Orleans, La.
M. L. MOORE, Toledo, O.
LEWIS WOOLVERTON, Grimsby, Ont., Canada.
THOS. H. MACBRIDE, Iowa City, Ia.

A convention of this Society will be held in Chicago early in June. Arrangements are being made to hold a public joint session in Fullerton Hall, in conjunction with the delegates to the second annual convention of the Architectural League of America.

ARCHITECTURAL PERIODICALS

THE AMERICAN ARCHITECT AND BUILDING NEWS

211 Tremont Street, Boston, Mass.

WM. ROTCH WARE, Editor.

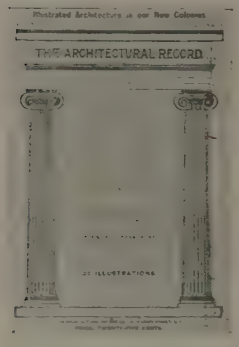
International Edition, $16.00 per annum; Single Numbers, 50 cents.
Regular Edition, $6.00 per annum; Single Numbers, 15 cents.

The pioneer in architectural journalism in the United States, it remains to this day the only architectural periodical edited by a single mind.

Until recently it appeared in three editions, the subscription price of the International Edition being $25.00.

Owing to the hard times many of the $25.00 subscribers renewed their subscriptions for a cheaper edition (one of which has now been abandoned), and in this way got a false impression that the journal was running down; but those who have taken advantage of the reduction for the International Edition now find it as good as ever, and unchanged except in price.

The *American Architect*, appearing, as it does, once a week, supplies a great number of illustrations, its heliotype prints being beautifully clear and accurate. Many of the leading addresses and technical essays upon architecture appear in its columns in the course of the year. Its editorials are timely, but seldom positive.



THE ARCHITECTURAL RECORD

PUBLISHED QUARTERLY BY THE ARCHITECTURAL RECORD CO.,

14–16 Vesey Street, New York.

$1.00 per year, 25 cents per number.

The *Architectural Record* is, of all architectural journals, the one most frequently seen outside of professional circles, being frequently displayed on the news-stands and elsewhere.

It usually publishes one or more serious and well-written leading articles by writers of eminence, which are for the most part profusely illustrated. The size of the magazine compels the use of smaller illustrations than are customary in the other professional periodicals, but they are always numerous and carefully chosen with reference to the text.

There is no editorial department, the magazine consisting of signed articles and occasional plates.

From time to time a special number is entirely devoted to a monograph on the work of some one prominent American architect, under the title of "Great American Architects." These articles are fully illustrated with plans and photographs of characteristic work by the architect under consideration.

THE BROCHURE SERIES OF ARCHITECTURAL ILLUSTRATION

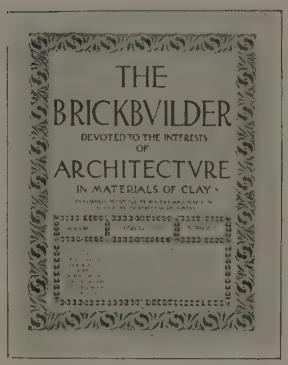
PUBLISHED MONTHLY BY THE BATES & GUILD COMPANY.

Subscription rate, per year, 50 cents; Single Numbers, 5 cents.

The *Brochure Series* is for its price and in its field one of the most entirely satisfying architectural magazines with which we are acquainted.

The policy of the magazine, as its name indicates, is to present monthly a brochure of architectural illustrations. Thus, during the year, the subscriber receives twelve essays, each on a single subject, with well-written text and from six to ten admirably chosen full-page illustrations.

Its price brings it within the means of all, and appealing particularly to the younger men of the profession, it has exerted a decided influence for good.



THE BRICKBUILDER

PUBLISHED MONTHLY BY ROGERS & MANSON,

85 Water Street, Boston, Mass.

$5.00 per annum, 50 cents per copy.

Beginning with the first of the year, *The Brickbuilder* has appeared in a new cover and in a new form. The advertising space is now confined to the two inner cover pages and the back, and the new magazine is less encumbered with such matter than any other, and, in addition, the scope of the publication has been increased.

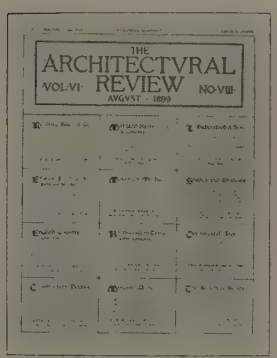
As a periodical devoted to architecture in materials of clay, *The Brickbuilder* was unique, and did much for the development of terra-cotta and high-class brickwork in the United States. Its progressive and businesslike publishers soon won the confidence of the better element of the profession by their promptness in returning drawings borrowed for reproduction, and by visiting once or twice a year the leading architects and clay manufacturers of the country they made many friends and were enabled to give their journal an up-to-date representative tone, lacking in most architectural journals until *The Brickbuilder* set the example.

In its present form *The Brickbuilder* continues to carry out the function indicated by its title and has added six full-page half-tone plates to its regular contents, and is now a general architectural magazine.

Signed articles upon timely subjects by eminent authorities appear in each number, and its editorials are written with a purpose.

Its local news notes are the best published.

In raising the price, the value and interest of the magazine have been more than increased in proportion.



THE ARCHITECTURAL REVIEW

PUBLISHED MONTHLY BY THE BATES & GUILD CO.,

13 Exchange Street, Boston, Mass.

$5.00 per annum, 50 cents per copy.

In paper, typesetting and general mechanical get-up the *Architectural Review* is the most finished architectural periodical published. Notwithstanding that it is well filled with advertisements, front and back, it is a masterpiece in magazine printing, and makes a pleasant impression as soon as opened. Each number contains a signed leading article, which is often profusely illustrated and is always well written.

Its full-page plates are admirably reproduced, and usually display a very wise selection of subjects. A special feature is the monthly review of current periodicals, containing terse criticisms of designs and articles.

Its editorials, however, are frequently more instructive to those interested in Boston respectability and finished English composition than to the student of architecture.

THE SOUTHERN ARCHITECT

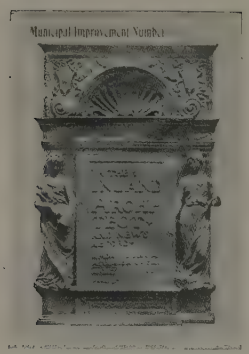
PUBLISHED BY EDW. M. DURANT,

214 Temple Court, Atlanta, Ga.

R. A. EVANS, Editor.

Subscription price, $2.50 per annum.

The character of this periodical has been entirely changed within a short time, it being now published weekly instead of monthly, and taking the form of a builders' and architects' trade journal rather than one devoted exclusively to the affairs of the profession.



THE INLAND ARCHITECT AND NEWS RECORD

ISSUED MONTHLY BY THE INLAND PUBLISHING COMPANY,

609-610 Manhattan Building, Chicago, Ill.

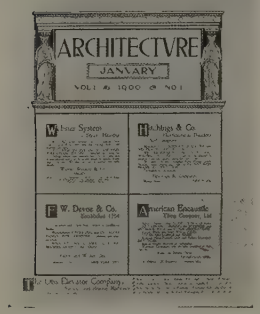
ROBERT CRAIK McLEAN, Editor.

Regular Edition, $5.00 per year; Single Numbers, 50 cents.
Photogravure Edition, $10.00 per year; Single Numbers, $1.00.

As its name indicates, *The Inland Architect* has unequalled opportunities in the matter of territory, drawing on East and West alike for matter of interest, and if it seems at times to have an inadequate grasp of the situation the cause probably lies in the extensive field that it endeavors to occupy.

The plates and illustrations are principally in the nature of photographs of executed work and of the more prominent competitive designs of the year.

A number of pages are devoted to letterpress, chiefly articles of current interest. The editorials are comments on matters of contemporary activity, without displaying any strongly marked policy on the part of the magazine.



ARCHITECTURE

PUBLISHED BY FORBES & CO., LTD.,

160 Fifth Avenue, New York.

$3.00 per annum.

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In the publishers' announcement we are told that a consulting board of eminent architects meets at the first of every month to pass upon manuscript and photographs offered for publication in the magazine. This shows that it is not the policy of the magazine to publish many drawings.

THE ARCHITECTS' AND BUILDERS' MAGAZINE

PUBLISHED MONTHLY BY WM. T. COMSTOCK,

23 Warren Street, New York.

Subscription price, $1.00 per annum.

This is the old and well-known *Architecture and Building* in a new form. It now appears but once a month instead of weekly as heretofore, besides having been altered greatly in appearance, size of page, etc.

MUNICIPAL ENGINEERING—MONTHLY

PUBLISHED BY MUNICIPAL ENGINEERING COMPANY, COMMERCIAL CLUB BUILDING, INDIANAPOLIS, IND.

WILLIAM FORTUNE, Editor.

$2.00 a year; Single Copies, 25 cents.

Devoted to paving, sewage, water-works, parks, good roads, street construction, cleaning and lighting, sanitation and bridges, etc., etc.

The February number for the present year, however, has as its leading article a paper by Frederick Law Olmsted, Jr., entitled "The Relation of Reservoirs to Parks," which we single out

as illustrating a welcome departure in engineering journalism, and one, if considered in making out the report of the Committee on Review of the American Society of Municipal Improvement, which will add greatly to the reviews of engineering activity in American cities regularly classified and published in this magazine.

MUNICIPAL AFFAIRS—QUARTERLY

PUBLISHED BY THE REFORM CLUB, NEW YORK—COMMITTEE ON MUNICIPAL ADMINISTRATION, 52 William Street.

Quarterly, $1.00 a year; Single Numbers, 25 cents.

The leading problems discussed in the four copies during the past year were: "Housing Problems in Cities," "Urban Taxation," "City Government by Taxpayers," and "The City Beautiful."

Municipal Affairs is not a technical periodical nor a money-making publication. It is in all truth a well-considered reform magazine devoted to the consideration of city problems from the standpoint of the taxpayer and citizen, containing articles and symposiums of live interest, written by the leading authorities and enthusiasts of the day.

It gleans from far and wide advanced ideas upon community life, municipal administration and city conditions; and its Bibliographical Index is an easy reference to the latest books, reports, pamphlets and magazine articles upon similar topics.

BOOK REVIEWS

ILLUSTRATED SYMBOLS AND EMBLEMS, by H. J. Smith. T. S. Leach & Co. $5.00, cloth; $10.00 for leather.

Symbolism is one of the branches of art which is most neglected, yet hardly any of the arts, not even including that of heraldry, demands greater accuracy in its perfection. The architect and decorator, frequently guided by chance alone, are often unaware of the significance of the symbols of which they make use.

A book has lately been published, written by Mr. H. F. Smith, of Philadelphia, which deserves a place in the library of every one interested in symbolism. It is a compilation of religious symbols, which are treated in full with great care, profusely illustrated and accompanied by Biblical quotations. The chapter on the symbols of the Roman Catholic Church is particularly complete, as is also that on the symbols of the religion of the Jewish peoples.

It is to be regretted that the book does not include mythological and other symbols of more modern significance, but we hope that the reception given "Symbols and Emblems" will be such that Mr. Smith will feel encouraged to continue his good work.

DETAILS OF BUILDING CONSTRUCTION, by C. A. Martin, Assistant Professor of Architecture, Cornell University. 10 x 12 inches, with brief text. Boston: Bates & Guild. $3.00.

Of the many works that are yearly added to contemporaneous architectural literature, few can compare in usefulness with Mr. Martin's little book upon the details of every-day building construction.

In the preface he tells us that "the scope of the work limits itself to presenting only such details, principally in wood, as are in common use in domestic architecture and in smaller public buildings." And in looking through the plates we note the lucid manner in which these are presented and cannot too strongly recommend his method of printing brief notes on the plates themselves, instead of presenting them separately in the form of text on an opposite page.

As a work of reference it should be in every office and accessible at all times.

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American Graduates in Architecture from the French National School of Fine Arts

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Hugh Talent 1897
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*** All communications should be addressed *The Secretary R.I.B.A.* at the Office of the Institute, 9 Conduit Street, Hanover Square, London, W.

ROYAL GOLD MEDALLISTS.

The Royal Gold Medal for the promotion of architecture, the gift of Her Majesty the Queen, is annually conferred on some distinguished architect, or man of science or letters, who has designed or executed a building of high merit, or produced a work tending to promote or facilitate the knowledge of architecture or the various branches of science connected therewith. The following is a complete roll of the recipients:

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1856 *SIR WILLIAM TITE.
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1861 *J. B. LESUEUR, France.
1862 *REV. ROBERT WILLIS.
1863 *ANTHONY SALVIN.
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1866 *SIR M. DIGBY WYATT.
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* The names of those deceased are marked with an asterisk.

It will be observed that 17 out of 52 recipients of the above honor have been foreigners; of these, but one was from the United States.

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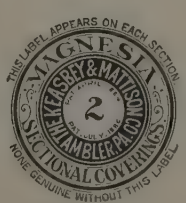

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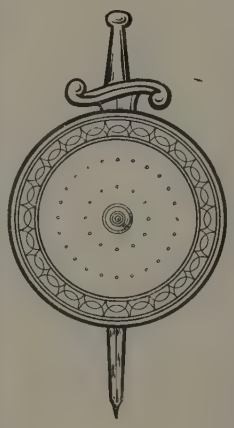

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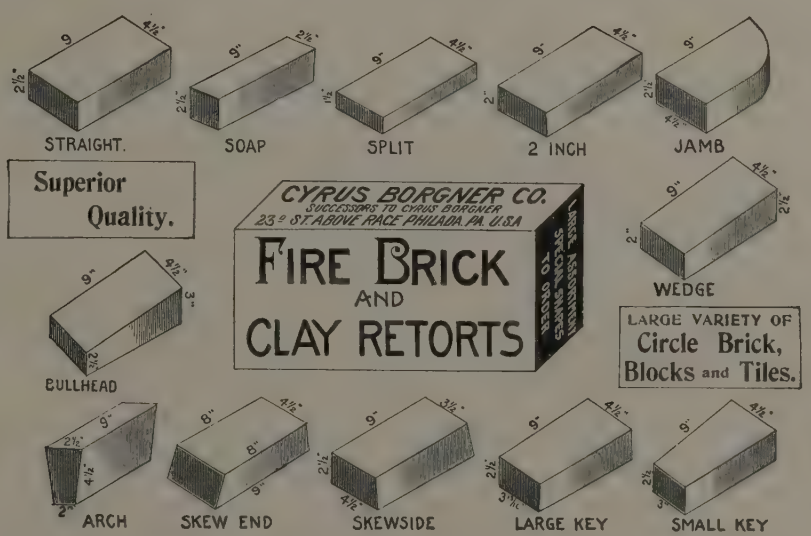

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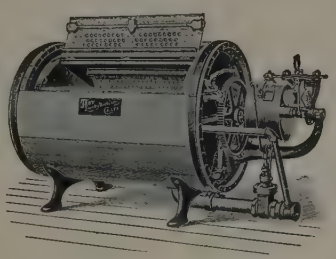

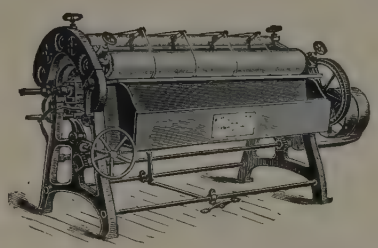

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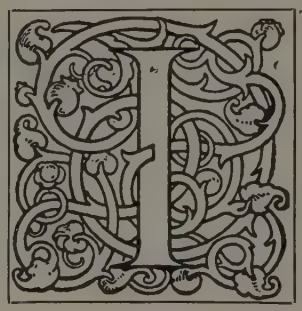

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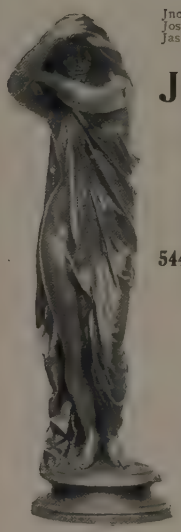

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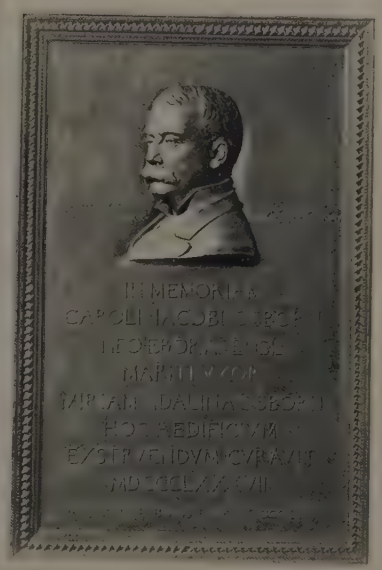

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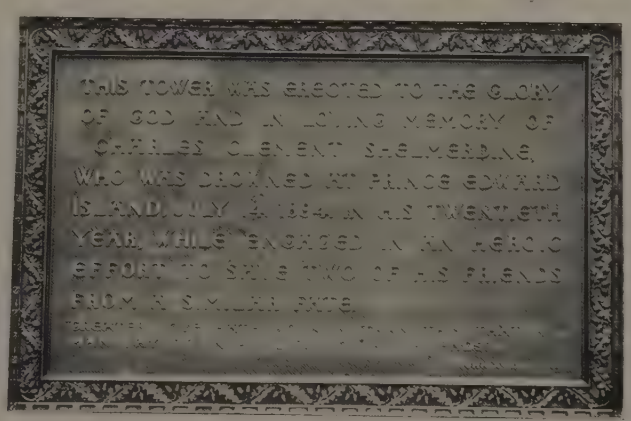

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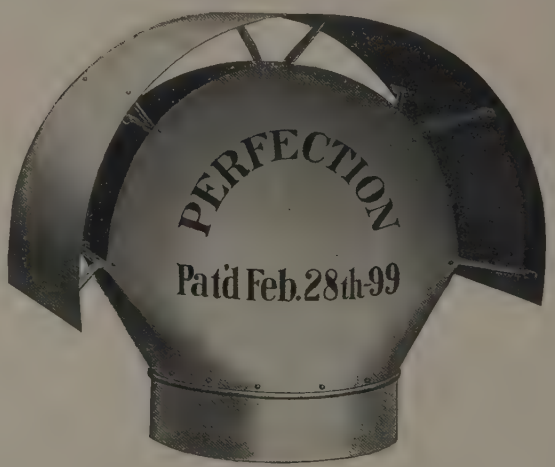

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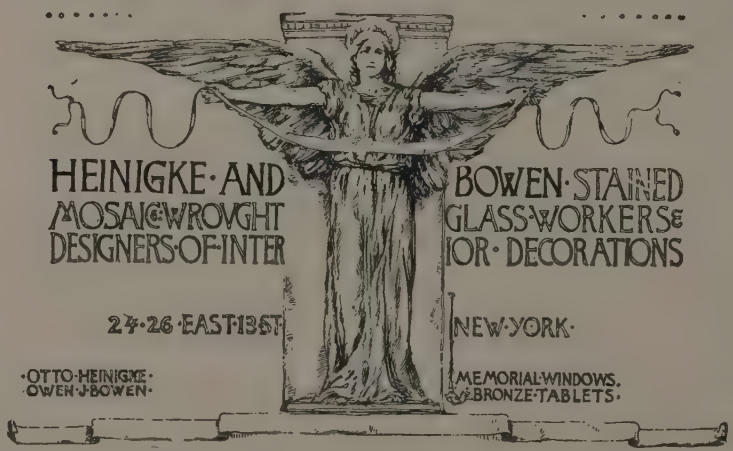

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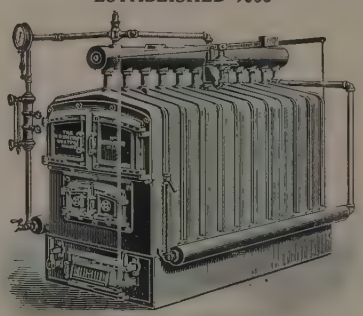

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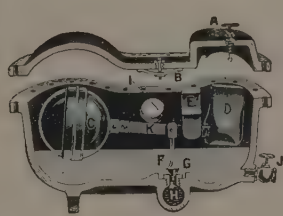

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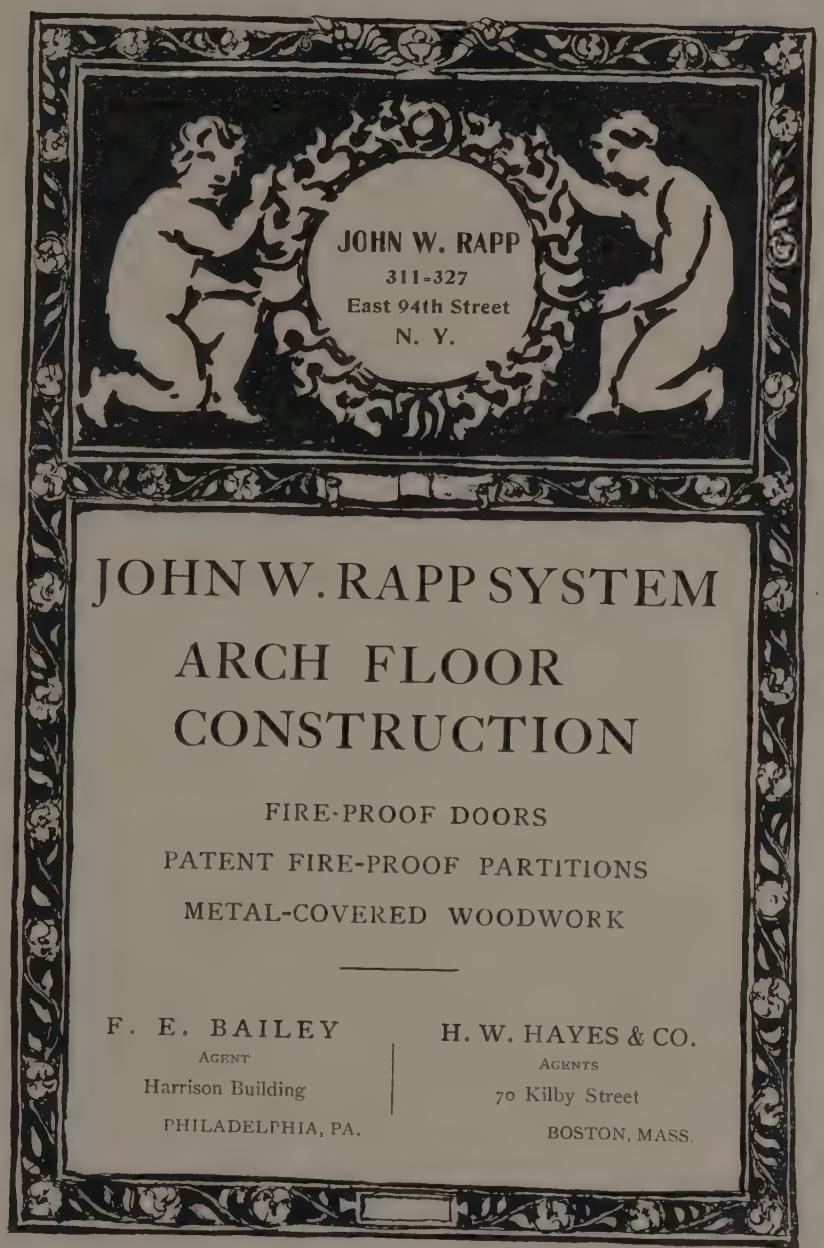
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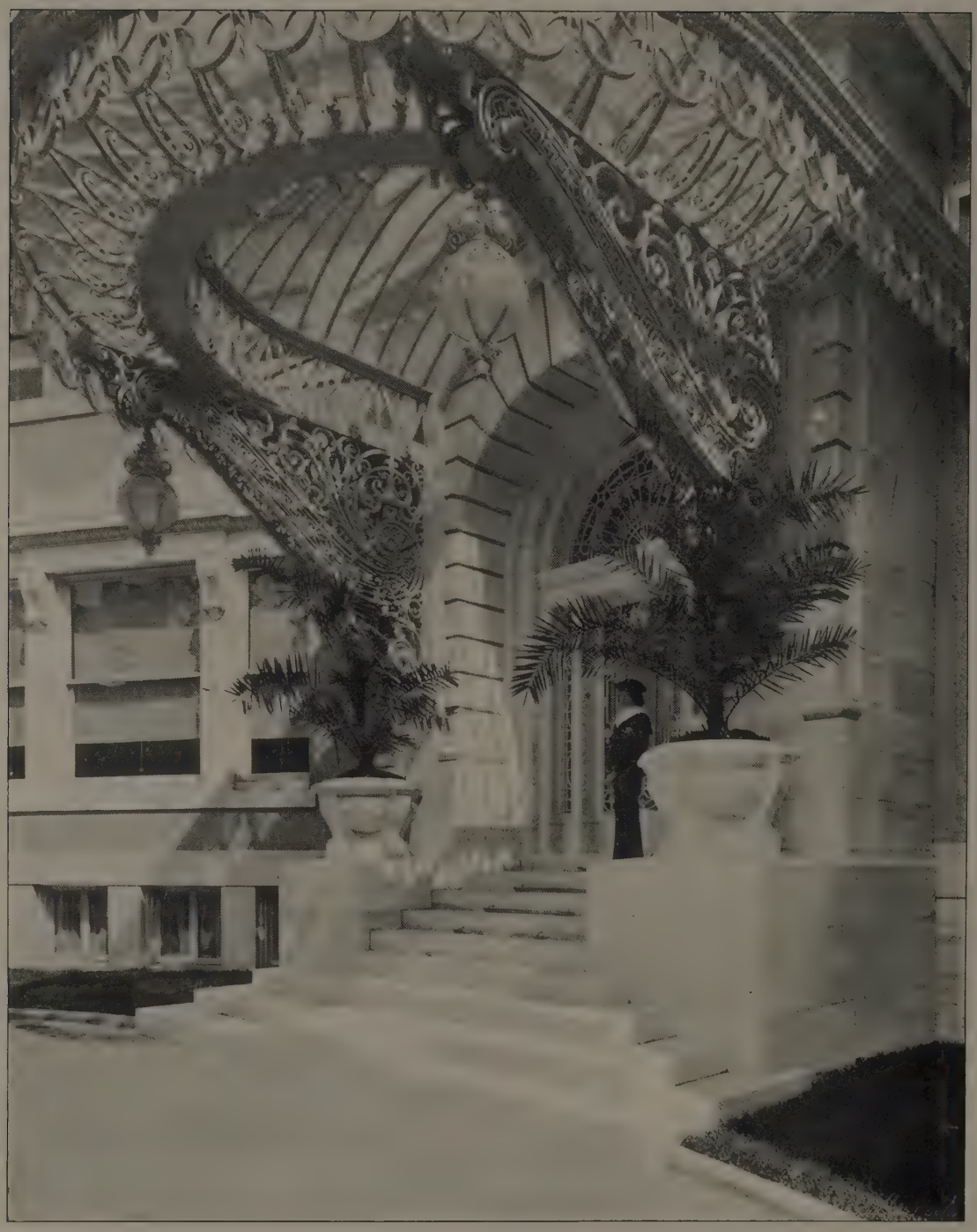

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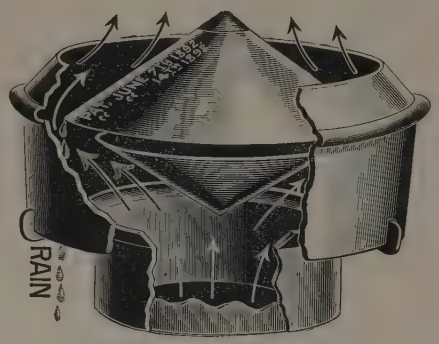

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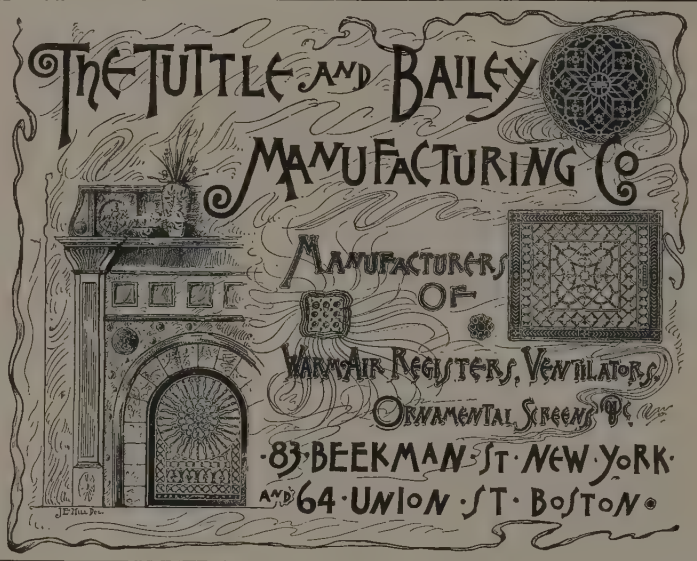

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